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THE INTERESTS OF THE TEACHING  
OF SPANISH AND PORTUGUESE



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## THE HISTORIC AND SOCIAL MILIEU OF SANTOB'S "PROVERBIOS MORALES"

JOEL H. KLAUSNER

*Metuchen, New Jersey*

Few writers of the Spanish Middle Ages have received so little attention as the fourteenth century poet Santob de Carrión. In a previous article in *Hispania*,<sup>1</sup> I brought to light certain biographical data derived from three of Santob's Hebrew works,<sup>2</sup> his relationship with King Alfonso through an intermediary, the effect of the Civil War upon him during the reign of King Pedro, his proficiency at animal husbandry and his interest in Kabbalism, all of which resided in source material unfamiliar to students of Spanish literature. Reading the Hebrew works of this poet together with his *Proverbios morales* affords one an entirely new perspective into the fourteenth century, one which emphasizes the forces exerted upon the Spanish Jew of that era, and the dual allegiance necessarily demanded of him by monarchy and religious tradition.

The most important observations made through this perspective are the effect that Maimonides and the Rationalist school had upon Santob, as well as a new interpretation of the Prose Commentary to the *Proverbios morales* and its importance. There are, in addition, verses from the *Proverbios* which seem to have direct reference to certain historical figures and events and which are reinforced by selections from the Hebrew efforts of our poet. The proof of these observations may be seen as we examine the historic and social milieu of Santob's era.

The death of Moses Maimonides in 1204 marked the inception of polemics between two factions which have always existed in Judaism, the progressive and the conservative. The great philosopher had labored to explain Judaic precepts in

an intelligible and purposeful manner in consonance with reason. After his death, the conservative element, true to its fashion, maintained its beliefs in mystical terms, careful to follow the faith to exactitude. The progressive element (the Rationalists) supported the teachings of the great Doctor, but as with many new ideas there appeared corruptive interpretation by half-learned progressives who in their desire to advance the cause of Rationalism attempted to explain every aspect of Judaism by Rational approach. Among the extremes of these men were the allegorizing of the Agada and scriptures, and interpretation of the stories of the Creation and the patriarchs divested of their historical character. In truth, their efforts did much to hinder the cause of free-inquiry, and would eventually result in the denial of scientific education to Jewish youth prior to the age of twenty-five.

This pseudo-philosophy stemmed principally from the Congregation of Perpignan in the Kingdom of Aragon. Men such as Levi ben Abraham ben Chayim of Villefranche and Don Vidal Menachem ben Solomon Meiri, Rabbi of Perignan were the most active advocates of this allegorical school. It was in Perpignan that Levi of Villefranche found refuge in the home of the wealthy and influential Don Samuel Sulami from which he corresponded on important issues with Ben Adret of Barcelona, the most influential Rabbi of his time.

The Conservative faction was most active in Montpellier where men like Abba-Mari ben Moses followed a rigid interpretation of the faith and condemned as heresy any movement which overstepped



its limit. Abba-Mari wrote to Ben Adret charging that the perversities of the Rationalist School would bring about the dissolution of Judaism if a restraint were not put upon them. Ben Adret urged Abba-Mari to organize a party to oppose this movement, but refused his personal support. Bigots such as Don Bonafoux Vidal of Barcelona and his brother Don Crescas Vidal took up the cause, and the study of science and the reading of profane literature was to be prohibited to Jewish youth until their thirtieth year.

Other men such as Jacob ben Machir Tibbon of Montpellier, more familiarly known by his Christian name Don Profiat or Profatius, argued that a man not familiar with the sciences before the age of thirty would be permanently incapable of engaging in their study, and such loss could never be retrieved. Like many individuals Tibbon had been taught from birth to regard Judaism and science as twin sisters. The case for scientific study was settled in 1305 when Asher ben Yechiel ordered the anathema against the study of science prior to the age of twenty-five.

This was the religious issue into which Santob de Carrión was born. The youth of the poet during the early years of the fourteenth century was most definitely affected by the ban. Several verses from the *Proverbios morales* illustrate just how greatly the study of science and literature was esteemed by Santob:

En mundo tal cabdal  
Non a como el saber;  
.....  
.....(326)

#### MAIMONIDES

*Article I*—The existence of God on whose Being all other beings depend.

*Article II*—The unity of God whose oneness is allness.

El plazer dela siencia  
Es conplido plazer;

.....(623)

Interestingly enough, the Commentator's prologue to this work seems to re-emphasize Santob's belief in the importance of scientific knowledge, likening the study of science to that of the scriptures as Tibbon had believed:

.....  
E por esto non deue cesar de falar  
ciencia el que sabe, por cuyta de  
sofrir trabajos, o dolor. Mayor mente  
que es notario que vyene por devyna  
ynfluyda de Dios enel omne que la.  
Asi que non la da Dios para que la  
calle, nin para el ynfluydo solo,  
saluo para fazer bien: Como la Santa  
Ley, que dio a Muysen, non sola mente  
para el, mas para su pueblo de  
generacio en generacion:

.....3.

It is hardly likely that a Commentator whose purpose was to interpret the verses of Santob would have written this statement had not Santob been similarly disposed in thought. Indeed from the *Proverbios morales* there is strong indication of Santob's regard for scientific study as the twin sister of Judaism, both of which emanated from the Creator:

El saber es la gloria  
De Dios e la su gracia;  
.....  
.....(327)

The importance of the Commentator's Prologue takes on even greater significance when with the *Proverbios* it evidences support for eleven of the *Thirteen Articles* of Maimonides, which the great philosopher wrote to define and distinguish Judaism from Christianity and Islam. A brief comparison will illustrate this point:

#### PROLOGUE/PROVERBIOS MORALES

El te fizo nacer  
Bybes en merced suya  
.....  
.....(20)

Nin ganar syn perder  
Nin baxar syn alteza;  
Saluo en Dios, poder  
Non lo a syn flaqueza. (130)



*Article III*—God's spirituality, not subject to motion, rest, time, or space.

Commo seria tan granda  
Comola del Creador  
Que todo el mundo manda  
E faz en deredor. (25)

Andar aquella rrueda  
Del cielo e las estrellas  
Que jamas nunca queda  
E sabe cuenta dellas? (26)

Mas pues aquella rrueda  
Del cielo una ora  
Jamás non esta queda  
Peora e mejora. (49)

*Article IV*—God's eternity—God is the first cause, the ever active Intellect.

La su sabiencia, pura,  
Escrybta la dexaron,  
.....(336)

*Article V*—Prayer to God only.

La merced de Dios sola  
Es la fiuzia cierta:  
Otra ninguna, dola  
En mundo que non mienta? (643)

*Article VI*—The truth of the prophets—Intellectual and moral rise to the degree of angels.

Quanta el tu estado  
Es ante la su gloria  
Monta el tu pecado  
A su misericordia. (27)

*Article VII*—The supremacy of the prophet Moses.

*Article VIII*—The whole of the Law was given to Moses.

*Article IX*—The permanence of the Law.

En el entendimiento  
Como el angel es  
Non a despartymiento  
Sy en cuerpo no es. (495)

*From the Commentator's Prologue*  
Commo la Santa Ley, que dio  
a Muysen non sola mente para  
el, mas para su pueblo de  
generacio en generacion; e aun  
para todos los nascidos que  
asu Ley se allegaren, commo  
dize Ysayas enel capitulo . . .  
El linaje que lo seruiere sera  
contado ael por publico suyo,  
asi que el Senor da sabiduria  
a uno para enseñar la a muchos.

*Article X*—God's omniscience.

.....  
.....  
Saber celestial  
Claro entendimiento. (337)

*Article XI*—God rewards the obedient and punishes the transgressor.

Quel puso Dios por guarda  
Que ninguno non vaya  
Contra lo que Dios manda  
Sy non en pena caya; (721)

Clearly, the Prologue to the *Proverbios morales* has not been rendered the importance due it. The purpose of the Commentator was not merely to explain certain passages of the work, but to show Santob as an enlightened individual, one imbued with strong opinions on the study of

science and profane literature, and from the teachings of Maimonides, able to discern between the extremes of half-learned men pursuing rationalism and the valid new approach to appreciation and understanding of the great Hebraic scriptures. What the Commentator tells us near the



end of the Prologue has direct bearing on Santob's qualifications for composing didactic verse:

.....

Asi que deuemos creer que es bien  
aprender de quien aprende e entender  
del que entyende, en punar enel trabajo,  
que nace dello, gloria e folgura. ....

Like the social climate, the historical milieu was undergoing great change. In Castile under the rule of Alfonso XI, the Jews enjoyed a prosperity unthinkable in any other European country. Several Jewish ministers of finance (Almoxarif) exercised great influence at court. The great nobles also surrounded themselves with Jewish counselors and officers. Most prominent among these Jewish courtiers were Don Joseph de Ecija a finance minister to the King and Don Samuel ibn Wakar, court astrologer. In spite of the prosperity enjoyed by the Jews of Castile, the era was not without disappointments or apprehension. The source of this insecurity was Navarre which for half a century had belonged to France, and where hatred was strong against the Jews who seemed to stand in the way of separation from France. The Franciscan Monk Pedro Olligoyen goaded a mob to commit the massacre of the Congregation of Estella on March 5, 1328. Similar acts of violence took place in Tudela, Falcos, Funes, Moncilla and Viana; more than six-thousand Jews perished in these massacres before the final separation of Navarre from France took place. Thus, Santob as a young man living in northern Spain was nurtured in the uncertainty of this environment. Indicative of this sentiment the *Proverbios morales* voiced strong desire for security, peace and friendship:

Non a tan dulce cosa  
Como la seguridad,  
Nin a miel tan sabrosa  
Que paz e amistanca. (270)

Santob recognized in this early period of his life that the sun was dimming for the Jews of Spain—that the events at Tudela,

Falcos, Estella, Viana and Moncilla would eventually be repeated:

Sol claro e plazentero  
Nuues fazen escuro  
De un dia entero  
Non es omne seguro. (633)

The influence of the Church was also brought to bear upon the Jews. This influence came in the person of the apostate Abner of Burgos, who upon his conversion to Christianity, became a fanatical persecutor of his own people. Seldom in Jewish history had one turned so vehemently against the people which gave him birth. Well acquainted with Biblical and Talmudical writings, his knowledge destroyed his religious beliefs and turned him against Judaism. When he became sacristan of a large church in Valladolid, he went before King Alfonso charging that the Jews had introduced in their prayer book a formula of imprecation against the God of the Christian. The King then commanded the representatives of the Jewish community to enter into religious discussion with Abner. The result of this gathering came on February 25, 1336 when King Alfonso issued an edict forbidding the Castilian communities to use the condemned prayer. Santob's disdain for Abner and apostasy is well reflected in his fears of internal danger from among the Jews:

Peor es lebantarse  
Un malo en la gente,  
Mucho mas perderse  
Diez buenos, cierta mente. (293)

These fears from internal sources were concerned not only with apostasy. The unscrupulous financial transactions of some of his people and the feud between ibn Wakar and Joseph de Ecija were damaging to the cause of Judaism. These two powerful figures in their quarrel over the right to manipulate import taxes from Granada failed greatly in their obligations to both Christian and Jew. The responsibility of those in high office went unheeded by both men:

Bien certero, seruicio



De Dios es cierta mente,  
Mas por catar al vicio  
Oluidanlo la gente. (108)

The downfall of ibn Wakar and Ecija came in the person of Gonzalo Martínez (Núñez) de Oviedo, a poor knight who was taken into the confidence of the King through the patronage of Ecija. When this knight became Grand Master of the Order of Alcántara he turned against his benefactor and all Jews by revealing a plan for their annihilation. He charged Ecija and ibn Waker with self-enrichment and obtained the King's permission to deal with them in whatever manner he chose. The property of these former officials was confiscated and they and their families were thrown into prison where both men died. Gonzalo Martínez was also directly responsible for the downfall of two other prominent Jews, Moses Abudiel and Sulaiman ibn Yaish. No one recognized more clearly than Santob the uncertainty of these times and how quickly the pendulum could swing from royal favor to disgrace:

Torna syn detencia  
La mar mansa muy brava,  
E el mundo esprecia  
Oy al que ayer onrraua. (419)

It was at this time that rumors of Santob's arrest were circulating. Our poet was nationally known at that time, for it was then that Josef ibn Sason lauded him in several poems<sup>4</sup> extolling his greatness and influence at court. This same year (1336) also brought the downfall of Gonzalo Martínez which the Jews celebrated as a festival of deliverance. The Jews of Castile had reason to be thankful toward Leonora de Guzmán, the beautiful mistress of the King, through whose influence that evil knight fell. It is one of those strange quirks of history that the relationship of Alfonso with this woman laid the foundation for eventual Civil War which would mark the beginning of Jewish decline on the peninsula.

The stability that Alfonso XI brought to Spain by his conquests, his domination

over the nobility and the favors he extended to the Jews of Castile was overshadowed by his relationship with Leonora de Guzmán who bore him several illegitimate sons who upon the death of Alfonso in 1350 would vie against Pedro, the legitimate heir, for the throne of Castile. The death of Alfonso marks the point of history at which Santob opened his *Proverbios morales*. The work in itself bespeaks the entire panorama of Castilian history from the beginning of the fourteenth century. Our poet, recognizing and praising the qualities of Alfonso, foresaw what was to come and spoke truthfully when he said that the people (and he meant the Jews also) did not fully realize the benefits to them of Alfonso's reign:

Quando el rey don Alfonso  
Fyno, fynco la gente  
Commo quando el polso  
Fallece al doliente. (3)

Que luego non cuydauan  
Que tan grant mejoría  
Aellos fyncaua  
Nin omne lo entendia. (4)

Santob spoke sentimentally of Alfonso, likening him to a withered rose leaving behind the reddened water as a reminder of him:

Quando la rosa seca  
E en su tiempo sale  
El agua della fynca  
Rosada, que mas vale. (5)

But this verse has even deeper significance—it expresses a hope that is supported by subsequent verses, that what is left after Alfonso i.e. (Pedro) will prove equal to the task:

Asi vos fyncastes del  
Para mucho turar  
E fazer lo que el  
Cobdiciaua librar: (6)

Segun qual rrayc tyen  
El arbon asy crece:  
Qual es el omre o quien  
En sus obras parece. (10)

Spain now entered into a violent era marked by disloyalty to Pedro which caused him to show his bloody nature. The charges that Pedro was born of Jewish



blood and other calumny caused the King to undertake severe retaliations. This calumny found support in France from where the mercenary Beltrán-Claquín aided Henry of Trastámara in his attempt to make himself King of Castile.

The ensuing Civil War and its effects upon the Jews of Spain were recorded by Santob in his *Vidui*<sup>5</sup> which went far beyond his criticism in the *Proverbios morales* and did not attempt to mask that criticism with generalities. Santob spoke of the futility of words for stopping the rebellion:

.....  
With a multitude of words one may not  
impede rebellion. ....

Although reason and good common sense were inherent in his own character, he saw the hoplessness of a minute figure such as himself acting as the conscience of a nation:

.....  
What can a Sheep do among Wolves?

.....  
I speak, and when I speak, they battle.  
.....

It is clear that Santob likened himself to the Sheep and King Pedro and Henry of Trastámara as the Wolves. This motive is strengthened by a preceding phrase which equated the struggle between the King and his brother as a duel between two kidneys:

-----  
My kidneys are swelled with dishonor.

.....  
Each one to say I shall reign.

Indeed in this work Santob gave a very apt description of the two combatants:

.....  
This one has the scent of a snake and the  
other craves the royal wine cellar as grave  
and home. ....

and spoke also of the tragedy of a divided family:

.....  
Each one with his brother battles,  
and each is possessed of little  
knowledge—their hearts are

divided and the fault lies with both.  
.....

Santob knew that the Jews of Castile would have to take sides in the war. While not incognizant of the deficiencies of Pedro, Santob was aware that the security of the Jew rested on that monarch's retention of the throne which would need Jewish support, both financial and military. Our poet had no qualms about fighting when the security of his people was at stake:

La paz no se alcanza  
Si non con guerrear;

.....(127)

This is precisely what the Jews did in 1355 when the bastard brothers attempted seizure of Toledo. In the *Proverbios* Santob still looked to Pedro for stability and order:

E otro bien par deste,  
El seruicio del Rey  
Que mantylene la gente  
A derecho e ley. (109)

Pedro provided that stability to some degree when representatives of the *consejos* of the entire kingdom solicited his favor against the interests of the Hebrews. These representatives demanded the annulment of the law which prohibited them from engaging in usury and which granted them the right to buy parcels of land up to a certain amount. They suggested to Pedro that he permit the forcing of the rentals of houses inhabited by Jews, thereby annulling the contracts made in conformity with the established ordinance. To his credit the King imposed a fine of 600 maravedies on those who would use the ordinance.

It was during the second half of the fourteenth century that a series of scandals took place in Castile, beginning with the assassination of Garci Lasso, and followed by the pilgrimage and pact of the bastard brothers of Don Pedro in order to overthrow the guardianship of Don Alfonso de Albuquerque to whom the King's treasurer Samuel Levi owed his elevation. The



subsequent arrest and death of Samuel Levi in 1360 caused great fear among the Jews of Spain. The Jewish community of Seville after the death of Don Samuel was in many ways a terrible prediction of what was to come. Santob gave special attention to the conditions of Seville in the *Proverbios*:

Vezyno de Castilla  
Porel su entencion  
Sabe el de Sevilla  
E la su condicion. (705)

The plundering of the Grenadine Knights and the death of Mohammed Abū-Said King of Granada were only the fore-runners of worse to come. The golden age of Spanish Jewry was drawing to a close. Loyalty to the King was to cost the Jews dearly. Yet Henry of Trastámara, the fratricide king who had begun the war largely as a campaign against the Jews, was later to express his admiration for their loyalty and even appoint Samuel Abarbanel and Joseph Pinchon to important financial responsibilities. In light of this turnabout, there is almost a prophetic quality to one

of Santob's verses:

Nin fea nin hermosa  
En el mundo aves  
Pued omre alcancar cosa,  
Si non con su rreues. (124)

Santob saw his era as few others had seen it and dared speak out against its evils. His work truly serves as a monument to his memory and to that great Jewish community whose good and bad fortunes are forever enshrined within his verses.

## NOTES

<sup>1</sup> *Hispania*, XLVI (May, 1963), pp. 304-306.

<sup>2</sup> The three Hebrew works are the following:

- a. *Sefer ha-peer* (the Book of Garlands) Ms. Assemani, Cat. Vat. I, no. 235, Adar (Feb.) 1541.
- b. "Maase" in *Dibre Hakamim*, ed. by Eliezer Ashkenazi (Metz, 1849), 47-55.
- c. "Vidui in *Orden de Ros Asanah y Kipur*, ed. and translated by A. H. Querido, (Amsterdam 1726), 390-399.

<sup>3</sup> González-Llubera, Ig., *Santob de Carrión* (Cambridge University Press, 1947), pp. 61-63.

<sup>4</sup> One of these poems written in Hebrew may be found in: Baer, Fritz, *Minhat le-Dawid* (Jerusalem: Jubily Volumn, 1935), p. 201.

<sup>5</sup> Vidui, p. 391 and 398.

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## A HARLOT, A HEROINE

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In Spain, in the early centuries, either because of a relative paucity of literary creation or because of a loss of manuscripts that created lacunae separating one creation from another, the literary monuments stand starkly, like mountains jutting abruptly out of a plain.

One such monument, the *Celestina*, stands as the highest peak prior to the *Quixote*. It develops and establishes a mode of treatment of characters and situations, to be elaborated upon further in this article, that is of great importance for its influence upon subsequent literature in Spain as well as in Europe.

We see in the *Celestina* a kind of apotheosis of the degenerate character. We have had earlier in the *Libro de buen amor* an almost rollicking version, a mock apotheosis of the ancient Latin *lena* or, considering Américo Castro's remarks<sup>1</sup> concerning the origin of the *alcahueta*, of the Arabic go-between. Though one may say that Urraca is a joke, a comic personality, she points clearly to her successor and moreover in the jest of the Arcipreste there may be a kernel of psychological truth. Of the characters in the *Libro de buen amor*, it is Trotaconventos who most successfully achieves a flesh and blood status. Whereas Don Melón shades off into the Arcipreste, Trotaconventos is unambiguously portrayed. Her outlines are distinct; she reveals herself as sensitive to the pejorative aspects of her profession, capable of rather intricate manoeuvring and quite realistic in her relations to the Arcipreste, taking revenge upon him for his carelessness towards her feelings and when necessity requires forgiving him. The Arcipreste's treatment of her has not the contempt of the unknown poet of the *Poema del Cid*

towards Raquel and Vidas, people considered solely as comic characters because of their particular profession, race, and the times. Though the Arcipreste mocks Trotaconventos, he does not despise her but rather develops her with care<sup>2</sup> and makes her an integral part of his society and prepares the way for Rojas to place *Celestina* firmly in the center of his work and around whom the other characters traditionally noble or ignoble gyrate in a subordinate position, radically altering the reader's concept of society. The Arcipreste in his criticism of "caballeros" and "escuderos" as cowards and gamblers takes an additional step in that direction. Rojas, deadly serious, amplifies and centralizes these aspects completing the reversal of traditional values, values inherited from the epic peopled with Godlike heroes.<sup>3</sup>

As is evident from the Arcipreste's development of Trotaconventos, the drift towards the concept of the *literary* hero had begun prior to the *Celestina*. Rojas' achievement lies in creating a powerful and yet ambiguous personality out of what was then considered an ignoble character. Even in the nineteenth century, *Celestina*'s role of literary heroine made Menéndez y Pelayo uncomfortable and caused him to make a dubious comparison between *Celestina* and Iago.<sup>4</sup> As has been pointed out by later criticism,<sup>5</sup> *Celestina* had a very good reason for functioning as she did—simply to thrive. As Sempronio points out, greed is her *only* defect and indeed it leads, as we know, directly to her death. Other critics, also unwilling to have *Celestina* preempt the role of hero(ine), have attempted to refute the (to them) *apparent* pusillanimity of Calisto by seizing upon a line or two where admittedly



Calisto is referred to in terms expressive of the hero. Stephen Gilman, in his *The Art of La Celestina*, in an effort to substantiate his position as a pleader for his "trajectory" (the *yo-tú* concept<sup>6</sup>), whereby character is dissolved and made a matter of "situation," is obliged to maintain, on the whole, that we cannot think of character as something developing with any sort of steadiness or concatenation in in Rojas' work. He points out that Calisto, (conceived, rightly I believe, by María Rosa Lida de Malkiel generally in negative, unheroic terms,) ". . . fill(s) his heroic role to the brim"<sup>7</sup> because in the scene before Melibea's home, he exclaims his determination to die before leaving his business undone. Both Gilman, quite satisfied to point out this inconsistency in Calisto's character, and M. R. Lida de Malkiel, somewhat disturbed at the same inconsistency, offer explanations. Gilman states that "The character of Celestina, Calisto, and the rest can only be judged or discovered after the fact of speech and action, as *for living human beings* [italics mine]."<sup>8</sup> This last statement reminds us of a common error amongst critics—that of equating fictional characters with living beings who do *not* function like the former. Secondly, there is an obvious error in lifting out of context one of two negligible incidents which apparently contradict Calisto's more plausible and generally accepted pusillanimity and cowardice. A dramatist (and despite Gilman's classification of the *Celestina* as "ageneric," I consider the work a drama) is concerned with emphasis and quite frequently is careless with respect to details. To quote E. E. Stoll ". . . no lady so clever and charming as Desdemona was ever so tactless, no waiting-woman so loyal and sensible as Emilia ever so faithless or stupid. And yet by nature Desdemona is not tactless, Emilia not stupid, *but only for the occasion* [italics mine]."<sup>9</sup> This is to say, then, that a character cannot merely be the circumstance

of speech and action but has, so to speak, a bedrock foundation upon which a more-or-less recognizable structure is built in the speeches and actions, the very fabric of drama, and that action (as Aristotle says clearly) may demand inconsistencies that dramatic requirements may be met. Thus to believe that Celestina acts out of character (as both Gilman and M. R. Lida de Malkiel believe) because she is not sufficiently perspicacious to plumb the depth of Sempronio's and Pármeno's anger and disappointment over her refusal to share Calisto's generosity and to complain about her apparent blindness, a blindness not in consonance with her intelligence and ability to safeguard her interests, is to miss the point of drama. Celestina's greed is a theme that Rojas plays upon in a number of places with sufficient emphasis to allow the reader (or the audience) to infer that it will be a key factor in Celestina's undoing. And she, as the "massy wheel," will, in her fall, bring down with her both Pármeno and Sempronio. What both critics in question have forgotten is that the action in this drama is of greater import than any consistency of character.<sup>10</sup> For Celestina to have foreseen the tragic consequences of her confederates' determination would have meant her tamely consenting to share the golden chain and would have robbed the work of its dramatic climax, a scene where Celestina magnificently displays her courage, superiority, and intelligence and falls victim not only to her greed but to the frustrations of her confederates who sense their inferiority. That Celestina is made to play in this tension-laden scene a part which leads to her death and that of her confederates "fulfills" the dramatic intent. To paraphrase a line of Aldous Huxley, what is important is the experience of the scene and not the logic of it. One may as well complain (as some critics have) of Othello's jealousy when he was not a jealous man as is clearly indicated in the course of the play. How

much more critical should both Gilman and M. R. Lida de Malkiel be of Shakespeare that he should permit a frank, open person such as Othello to feed upon jealousy, and murder his innocent and beloved wife upon the instigation of the malevolent Iago, accepting his insinuations as the truth? And yet if audiences are willing to accept the "flaw" in Othello's presentation, can we not all the more accept the scene of Celestina's death, the result of her greed, the latter a theme which has been embroidered upon frequently in the drama with Celestina's death hinted at by her co-conspirators? "The art of the theatre, in every age, is the art of preparation" and Rojas carefully prepares the reader for the leading protagonist's murder disregarding the possibility that a flaw may be observed in the characterization of his outstanding personage. By having Celestina assure Sempronio that "sobre el patir nunca reñiremos," he arranges that she and Sempronio will fight with tragic consequences for the three in question. There is focus in drama often to the neglect of character and the intellect. To insist upon an equation with life is like Don Quijote's decapitating Maese Pedro's puppets, carried away by his equation of drama and life.

That one may conclude Celestina "errs" in the scene in question is really to say that Rojas has permitted a flaw to appear in Celestina's characterization, this criticism being based, obviously, on the equation of Celestina with some real person of one's acquaintance. That Calisto appears to assume a heroic role before Melibea's home and, just before his death, rushing to aid Sosia and Tristán (ironically, in no danger) is to confuse the needs of the action with a portrayal of character when the latter had been established early in the play by the author whose attention is now concentrated upon moving the action forward. In rushing to aid Sosia and Tristán, Calisto, as we know, suffers an ab-

surd and useless death. Thus, his "bravery" serves to underline the irony that pervades Rojas' work and to carry the action forward to its conclusion but hardly to fill out details in Calisto's character or to "amend" it. Shakespeare, in furnishing Richard II with heroic words, does not erase his basic, cowardly nature. "The very accent and manner of Richard . . . betray him; his heroic words . . . ring false and hollow."<sup>11</sup>

Other critics have been led astray in their attempts to explain the characters of Calisto and Celestina because Calisto is the nominal hero and Celestina the ostensible villainess. De Maeztu, for example, believes Calisto to be a mystic and like Menéndez y Pelayo compares, in his way, the love of Calisto and Melibea with that of Romeo and Juliet. Others have tried to make Calisto some kind of hero moulded upon the Leriano of the *Cárcel de amor*.<sup>12</sup>

Rojas creates his characters in large, simple outlines, not with an eye to consistency of character which would eliminate surprise and consequently detract from the total emotional impact on the audience. As has been pointed out, the theater is not a dissecting room. Rather, it exists to arouse and discharge emotions in the audience (or the reader) and does it by concentrating its eloquence<sup>13</sup> on the dramatic moment. This is certainly true in Rojas as it was to be later, supremely so, in the theater of Shakespeare. As we know, the latter's characters abound in inconsistencies to such an extent that some scholars make a hero out of Falstaff and a martyr of Shylock<sup>14</sup> contrary to the explicit portrayal of the author and the expectations of the Elizabethan audience. This is often a result of the ferreting out of details interpreted by means of modern findings and the neglect of sound historical attitudes.<sup>15</sup> Even Coleridge was led astray by his ignorance of literary analogies in his interpretation of Hamlet's



reason for refraining from killing the King while the latter was at prayer.

What does stand out clearly in the various studies of the *Celestina* is the fact that Celestina herself dwarfs the personalities of the other characters and even Stephen Gilman concedes that she does have a "fixed characterization," the one exception in the otherwise "characterless" *Celestina*.<sup>16</sup>

The fact that Celestina herself is the chief protagonist of the drama leads us to a consideration of Salinas' essay "El 'heroe' literario y la novela picaresca española."<sup>17</sup> In it, Salinas gives us the four meanings of the word "hero" as furnished by the Oxford dictionary. The first makes reference to the legendary Greek epic heroes, *god-like* in their attributes, the second to the *exceptional* warrior, the third to the *exceptional person* and the fourth to "la persona que sirve de tema a un poema épico; el personaje varón principal o protagonista de un poema, una obra dramática o una narración, aquél en quien se centra el interés del argumento o del relato." As Salinas points out, in the final meaning of the word "hero" "es el individuo que ocupa la posición central de la obra y nada más."

To Salinas the leap between the first three meanings and the last is truly momentous. It signifies, of course, as he points out, a change of focus, a stupendous shift that would crowd out the hitherto ritualistic role of the heroic hero and replace him with the disreputable and hitherto socially insignificant or despicable person. In Salinas' words, "El orden de ayer se derrumba y queda abierto un nuevo camino por el cual accederán a la primacía de interés dentro de la obra literaria, no ya héroes y heroínas, caballeros y cortesanos, sino los pobres."

Salinas adds that "la realización de este nuevo concepto de héroe . . . se cumplió en España hacia 1560."

Obviously, in his essay, Salinas points to the emergence of the *pícaro* as the novel

hero, the unheroic hero, the literary hero whose progeny would fill the works of the great literary figures of Europe. Salinas does not hark back to the *Celestina* or to its principal figure, Celestina herself, as if, perhaps, he had reservations concerning her stature as a literary heroine. There can be no question, however, that Celestina is Spain's first literary heroine, the character who fulfills the definition of the literary hero as one who occupies the principal position in the work in question. Where Defoe subsequently boldly declares his literary heroine in *Moll Flanders*, Rojas chooses his title as if we were to be witnesses to a love affair on the level of a Romeo and Juliet, allowing, however Celestina's towering personality (as well as Sempronio's and to a lesser extent, Pármeno's) to shoulder aside the apparent priority of Calisto and Melibea. Though Rojas in naming his work sidestepped the "problem" he was to exploit, its evolution and resolution left unmistakably clear in the minds of his readers his real interest, the apotheosis of the underdog, hinted at comically and scandalously in Urraca by the Arcipreste de Hita, but thoroughly portrayed and rendered central by Rojas.<sup>18</sup>

This approach reminds one of the *Pietà* of Bartolomé Bermejo (who, incidentally, it has been suggested, may have been a Jew), where naturally the central figures are the Virgin and the recumbent Christ figure and yet the attention of the viewer is drawn towards the significant figure of the Canon Despla, the donor, unshaven, humbly and piously contemplating the anguished Virgin. But his attitude is not merely that of the sufferer witnessing the enormous tragedy of Christianity; it signifies also a shift in the artist's perception of reality, and the Canon is a focal point of interest far beyond that aroused in the viewer by the saintly figure to the left of the Virgin. He has been firmly set in an earthly context just as the Saint is of Heaven. In addition, the

tremendous landscape, no longer merely symbolic or decorative, captures and holds the interest of the spectator. The traditional theme, though still used (as Rojas uses the traditional theme of courtly love) is handled to shift the attention of the observer away from it to what was once of secondary interest. The shift is significant.

The anonymous poet of the *Cid*, for example, worked with concepts current in his time. Thus, Raquel and Vidas, purely peripheral figures, considering the work in its entirety, become the central figures of the money-lending incident to provide a kind of interlude amusing to both author and audience. Their humanity is not to be perceived in those early times. But as man's vision widened and perceived more data, just as the large-eyed stylized Byzantine mosaic figures and the flat medieval, generalized paintings gave way to more individualistic figures, so would the peripheral, comic, scorned figures of Raquel and Vidas become more individualized and pathetic leading to the agonized though still scorned Shylock, no longer peripheral but central and affecting the entire work.<sup>19</sup>

It is more than a curious coincidence that Ferrer Bassa, whose only surviving works were painted in 1348 (which makes him a contemporary of the Arcipreste) renders the faces of his figures with exquisite sensitivity and yet in an unindividualized and, therefore, generalized manner. This can be clearly seen in the mural, the *quem quaeritis* of liturgical drama, in which the vacant tomb of the crucified Christ is surrounded by an Angel and the three Marys whose faces express a finely drawn anguish, a luminosity and transparency repeated in each of the faces which are no more than four aspects of the same face.

Similarly, the Arcipreste creates figures that are generalized; i.e.; *Endrina* is one of many *endrinas*, *Trotaconventos* is one

of many *trotaconventos* and *Doña Rama* is one of many *ramas*. It is no accident that each of the women involved is named generically. Spitzer, with respect to the Arcipreste's description of the generalized woman, says that "Esta inseguridad (in the Arcipreste and in the Middle Ages) en el punto de vista está ciertamente relacionada con la desaparición de las fronteras entre el individuo y la especie."<sup>20</sup> I might add that the time had not yet arrived (middle of the 14th century) either in writing or painting when the individual would be separated from his kind, as is evident in the *Celestina*, and, about the same time, in the painting of Berruguete in his *Trial of the Book by Fire* in which the group of laymen, the attention of three caught by the book suspended in mid-air, display the *individualized* faces that have become evident previously in Bermejo and increasingly common from then on.

In Spain, the process of individualization is clearly seen in the Arcipreste. Even his brief sketch of Don Furón is significant. It is embryonic and thus susceptible of further development. Raquel and Vidas were "completed" figures, viewed statically on a plane from which there was no egress. Thus Don Furón, fascinating in his potentialities, plucked by the Arcipreste from his prior anonymity, claims the attention of future writers.

One of the great contributions of the Arcipreste to world literature is focusing his vision to include "worthwhile" literary figures. This was inconceivable to the poet of the *Cid*. To him (as to the poet of the *Chanson de Roland*), the worthwhile literary figure was synonymous with the worthwhile "historical" or heroic figure. Even the villain, in a sense, is nothing more than a "bad" hero, thoroughly bad, a variant of the heroic type. Thus he is painted black and appears quite often to be a mere caricature as do the Infantes of Carrion. Indeed, to young readers of the *Cid*, the Infantes are caricatures and quite



unsatisfactory since these readers are generally unaware of the medieval artist's approach to the portrayal of the villain. C. S. Lewis clarifies this attitude in the following comments:

The cunning villain is so useful to dramatists and has so long been part of their stock-in-trade that we tend to take him for granted. But the typical villains of medieval literature are not often cunning. They are seldom cleverer than the good characters. Herod is not a politician, but something between a buffoon and an ogre. Ganelon is a traitor and Mordred a talebearer but neither is particularly subtle. The devil himself is usually "an ass": Marlowe's and Milton's are new. The archetype in the medieval mind seems to have been a story like Jack the Giant Killer, in which the good, clever people (with all the odds against them) beat the strong, stupid "outrageous" ones.<sup>21</sup>

On the other hand, we are quite aware of the contemporary artist's version of the "wicked" person whose portrayal is dramatically affected by available scientific and psychological findings. Thus "reality" changes from time to time as the artist's vision is broadened by the never-ending discovery of new perceptions.<sup>22</sup>

Rojas' perceptions were undoubtedly sharpened immeasurably by his underdog status in a hostile and dangerous environment. The converted Jew lived tensely, aware of his precarious position in Christian Spain and anxious to blend into the general mass or to stand out as more Christian than the "cristiano rancio." A third attitude would consist in a subtle attack upon a narrow, aristocratically-oriented ambient that would accomplish a number of objectives. One can assume a deep satisfaction on the part of the author who can release his tensions in a literary creation that ostensibly had for its hero and heroine people of noble families (though not of character and herein lies a part of the attack) and yet lavishes its attention upon the presumably disreputable doings of a harlot and her co-conspirators.

I believe that it is Rojas' somewhat disguised intent to "enthroned" Celestina and despite this intent, critics have endeavored

to "prove" Calisto either a mystic or a hero or to penetrate the ambiguities in the character of Melibea rather than face the startling fact that it may be Celestina who is Rojas' favored and pampered creation. Obviously, Rojas felt constrained to disguise his attitude to a degree. He names the hero and the heroine; and yet by a steady comic attack upon Calisto as seen by his "valet," we have the "hero" dissolved and rendered an empty, hollow thing of little consequence, a man, and yet not a man, noble but ignoble, young but weak, a series of antitheses that destroy him so thoroughly, that the work by its own efforts assumes a new title, its rightful one, and obliterates the old.

Turning to Celestina, we see her essentiality rise out of her dishonored profession unimpaired by it or by her diabolic arts. Indeed, her mastery of these arts and her display are rather decorative than essential.<sup>23</sup> The reader can dispense with the tedious display and proceed to those scenes that mold for us Celestina's essential being. One may surmise that the "decorative" aspects may well be a part of the general disguise along with the title and assertions of nobility with respect to Calisto and Melibea.

One of the characters whose observations serve to delineate Celestina's essentiality is Sempronio. His complaint that Celestina's *only* fault is her greed reminds us, ironically, of the Greek attitude towards the hero who is annihilated through an error in judgment or by a single defect in an otherwise noble character. Sempronio's accusation is not made in jest; it is not a comic note but rather a sober estimation of a formidable character. Celestina, as conceived by Rojas and developed by him, has that single fault. It is exactly this concept of Celestina which horrifies Menéndez y Pelayo and has him err in comparing her to Iago. She so successfully assumes a significant place in society's complex and everchanging fabric

that her very success brings consternation to one who conceives of right and wrong in Victorian terms.

Rojas was a victim of society that placed him in a quasi-unbearable situation. Américo Castro underlines the precarious position of the Jew in Spain: ". . . converso o fiel a su ley, el judío se veía reducido a una condición de espanto, por el simple delito de ser lo que había venido siendo durante siglos en un país que era el suyo. Ahora desde 1480, se veía reducido a una pobre masa de carne *sensible* [italics mine] expuesta a torturas exquisitas culminadas en quemazón."<sup>24</sup> Rojas understood that humanness can exist in any person however lowly, however depraved and that the most inhumane attitudes can go disguised under the most idealistic concepts. It is not for nothing that Celestina defends her way of life. Ortega says about heroes that ". . . se niegan a repetir los gestos que la costumbre, la tradición, y, en resumen, los instintos biológicos les fuerzan a hacer." And further, "Si nos resistimos a que la herencia, a que lo circunstancial nos impongan unas acciones determinadas, es que buscamos asentar en nosotros y sólo en nosotros, el origen de nuestros actos."<sup>25</sup> This is precisely Celestina's attitude towards her position in society. To her, it is not a degraded one nor is she willing to assume the self-effacing, apologetic attitude of Raquel or Vidas who are "trapped" in the Christian's concept of the money-lender, with all of the religious implications, and who accept their position, their only lament rooted in the deception practiced upon them. Celestina's vigor, her assertiveness leave no doubt that her attitude is heroic if we accept Ortega's definition of the "new" hero. Her cry then breaks through the antiquated concepts of nobility and absurd notions concerning accidents of birth and asserts itself heroically, and from then on determines a fresh approach to reality and its creation by others to include all manners of life and

kinds of people rendered sympathetically rather than scornfully, understood rather than condemned.

Thus the harlot and procuress conceived by the Arcipreste de Hita as a useful ally in a mocking and jesting fashion, subject when caught to the harsh treatment of a more or less rigidly-structured society, becomes a quasi-defiant member of society, aware of its structure and quick to discern its inequities, scornful of pretense, and convinced of her usefulness and right to exist unmolested and respected. It is a mighty beginning of a reversal of values and it is Celestina whose personality embodies this revolution in values and initiates the seeming cult of the literary or anti-hero but which essentially is a criticism of society viewed from a new direction and which would serve to amplify and "correct" our concept of society, recreating it, renewing it continually by viewing it from the bottom in terms of its "failures" rather than in terms of its "successes."

It is necessary to point out here, besides her priority, the radical distinction between Celestina, as a literary hero(ine), and Salinas' explication of the pícaro as a literary hero. Salinas states that "El pícaro es una mezcla de vagabundo, criado y ladronzuelo. Por ser criado va pasando de amo en amo, y por medio de este recurso técnico, con cada nuevo señor nos presenta *nuevos* aspectos y ambientes sociales [italics mine]."<sup>26</sup> Of course, we recognize here the lineal descendant of Don Furón, a two-dimensional figure necessarily limited by a cataloguing of his vices. However, so too are the pícaros for a different reason limited in their portrayal. They do not obtain the three-dimensional qualities of Rojas' Celestina. Castro says that "La existencia de Lazarillo . . . sería como un marco en el que van ajustándose los propósitos e intereses de sus diferentes amos. Lo único que lo personaliza es la firme conciencia de su vo-



luntad y el deseo de subsistir lejos del mundo de los altos valores."<sup>27</sup> Castro further comments that in the picaresque novel "personas y cosas aparecen como negaciones o engaño ilusorios más bien que como *plenas existencias* . . . [italics mine]."<sup>28</sup> That is, the three-dimensional qualities of a *Celestina* or a *Don Quijote* or a *Sancho* are lacking and the *pícaro* remains a type rather than a person. He lacks the autonomy of the great figures of *Rojas* and *Cervantes*. The literary hero(ine) then, presented three-dimensionally by *Rojas* is forged again by the anonymous author of *Lazarillo de Tormes* but essentially as a kaleidoscopic figure, whose personality is rudimentary, a result of the author's concern with the ambient rather than with individuals.<sup>29</sup> One discerns here a problem of ratios so well conceived by *Kenneth Burke* in his pentad. Whereas the scene-agent ratio in the *Celestina* is heavily weighted on the second part of the pair, it is just the reverse in the picaresque novel where the ambient (the scene) looms large and consequently diminishes the stature<sup>30</sup> of the *pícaro* who, though possessing anti-heroic qualities, is never demonic nor villainous. He has a kind of neutrality that detracts from his personality and reduces him to a thing moved rather than moving, something acted upon than acting. He is much too much the victim of his fateful surroundings and, in a sense, is the ancestor of the naturalistic novel where the "literary hero" is eclipsed and becomes a plaything of nature. In this sense, *Celestina* completely overshadows *Salinas'* literary hero since she is no plaything but on the contrary a vigorous assertion of a being that acts both in accord with, and in "defiance" of, her ambient. She thus is acted upon and acts; she is both a result and a modifier of her ambient. The *pícaro* reacts in a predetermined manner and thus endlessly repeats himself in one picaresque novel after the other.

Though first to appear in European literature, the literary hero(ine) was a long time gestating in Spanish literature. Receiving her final form in the light of the fires of the Inquisition, through the exquisite sensitivity of her creator, *Celestina* must wait the century through while the picaresque novel is overwhelmingly in the ascendancy<sup>31</sup> for *Cervantes* to undermine it with his unequivocal affirmation of the humanity of his heroes with all their virtues and imperfections. They, like *Celestina*, do not merely reflect their ambient but help form it, are formed by it, and maintain their individuality and humanity in spite of it.

Hinted at by the *Arcipreste de Hita*, presented as a challenge by *Rojas*, the literary hero is invested with *Cervantes'* faith<sup>32</sup> in his humanity and is destined to survive to become the focal point of the novelist's art.

## NOTES

<sup>1</sup> Américo Castro, *La realidad histórica de España* (México: Porrúa, 1954), pp. 435 ff.

<sup>2</sup> One might even say here with "love" in the sense that *Urraca* has a "working" relationship with the *Arcipreste* that involves an exchange and sharing of human values in which she achieves a status in the *Arcipreste's* evaluation of his literary creatures that weakens the attribution of blasphemy made by critics who have in mind stanzas 1568 ff. in which she is apotheosized by him. Leo Spitzer in his *Lingüística e historia literaria*, (Madrid: Gredos, 1961), referring to stanza 1570 (footnote to p. 106), the verse line reading "con los marteres deus estar acompañada" says that ". . . el dolor por la pérdida de una hábil colaboradora ha insuflado espontáneamente en esos versos un acento de sinceridad y no hay necesidad de pensar que el poeta quiere engañarnos o burlarse."

<sup>3</sup> As Ortega y Gasset points out in his *Meditaciones del Quijote*, (Madrid, 1960), pp. 92 ff, epic heroes and Gods were confused, the heroes being demi-gods, offspring of Gods with the latter contending with them and thus presenting an ideal, uncritical society, that is, a society which does not and cannot exist.

<sup>4</sup> Menéndez y Pelayo, *La Celestina* (Buenos Aires: Espasa-Calpe, 1947), pp. 135-36.

<sup>5</sup> Ramiro de Maeztu, *Don Quijote, Don Juan y la Celestina* (Madrid: Colección Contemporánea-Calpe, 1926), pp. 227-228.

<sup>6</sup> See Leo Spitzer, *Hispanic Review*, xxv (1957), pp. 1-25. Also A. D. Deyermond, *The Petrar-*

chan *Sources of La Celestina* (Oxford, 1961), pp. 4, 109, 113-115.

<sup>7</sup> Stephen Gilman, *The Art of La Celestina* (Madison, 1956), p. 57.

<sup>8</sup> A. B. Walkley, in his *Drama and Life* (New York, 1908), has the following to say about the confusion of real persons and fictional characters: "A real person is the resultant of his will, hereditary circumstances, environment, and millions of causes entirely beyond his control. A dramatist's personage is a mere projection of one man's mind, limited by his powers of observation and imagination, something vague, that has been held in solution in the dramatist's consciousness until it is 'precipitated' in the form of words written upon paper. It is, as the mathematicians say, a mere 'function' of the dramatist, and can utter nothing, think nothing, be nothing outside the range of the dramatist's own nature and mental vision" (p. 149).

<sup>9</sup> E. E. Stoll, *Shakespeare Studies* (New York, 1960), p. 112.

<sup>10</sup> "A 'living' character is not necessarily 'true to life.' It is a person whom we can see and hear, whether he be true or false to human nature as we know it. What the creator of character needs is not so much knowledge of motives as keen sensibility; the dramatist need not understand people; but he must be exceptionally aware of them." T. S. Eliot, *Selected Essays* (New York, 1950), p. 188.

<sup>11</sup> E. E. Stoll, op. cit., p. 139.

<sup>12</sup> R. Frank, "Four Paradoxes in the *Celestina*," *Romanic Review*, xxxviii (1947), pp. 53-68.

<sup>13</sup> Kenneth Burke emphasizes the supreme importance of "eloquence" as follows: "... we have made three terms synonymous: form, psychology, and eloquence. And eloquence thereby becomes the essence of art, while pity, tragedy, sweetness, humor, in short all the emotions which we experience in life proper, as non-artists, are simply the material on which eloquence may feed." *Counter-Statement* (California, 1953), pp. 40-41.

<sup>14</sup> Cf. E. E. Stoll, Chapters on Falstaff and Shylock in his *Shakespeare Studies*.

<sup>15</sup> "If it is true that the life of a work of art is in direct ratio to its being, so to speak, eternally contemporary, or able to reflect, with a universal application, the sentiments of periods in history which are in themselves diverse and remote, it is yet true that, in separating the work of art from its own particular cultural substratum, it is easy to fall into arbitrary, fantastic interpretations which alter the nature of the work even to the extent of making it unrecognizable" (Mario Praz, *The Romantic Agony* [London, 1954], p. 2). My feeling is that Mr. Gilman believes he has presented us with a key to the total comprehension of the *Celestina*. However, it seems to me that he is balancing a precariously perched, inverted pyramid on the point of a needle. As Leo Spitzer says, it is a verbal game of hide and seek.

<sup>16</sup> Op. cit., pp. 81 ff.

<sup>17</sup> Pedro Salinas, *Ensayos de literatura hispánica*

(Madrid: Aguilar, 1961), p. 58.

<sup>18</sup> "... desde fines del siglo XV (por ejemplo, en *La Celestina*) venían usándose los personajes de las clases más bajas como una especie de proyectil para ser lanzado contra la gente aristocrática y los valores encarnados por ellos secularmente. Quienes carecían de dignidad social comenzaron a adquirir entonces una posible significación literaria merced, además, a circunstancias históricas, de índole política y religiosa..." Américo Castro, *Hacia Cervantes* (Madrid, 1960), p. 136.

<sup>19</sup> It is interesting to note how from the almost static world of the *Cid* to the "revoiving" repetitive world of the Arcipreste de Hita and the developing ambient of the *Celestina*, we come to the ambiguous perspective of Cervantes. To quote from Spitzer's cited work: "... en la novela de Cervantes (*Don Quijote*) las cosas se representan no por lo que ellas son en sí, sino sólo en cuanto objeto de nuestro lenguaje o de nuestro pensamiento; y ello implica en el narrador romper la representación en dos puntos de vista. Es imposible la certeza respecto a la realidad 'no rota' u objetiva de los acontecimientos: la única verdad indubitable a la que debe atenerse el lector es la voluntad del novelista que optó por romper la unidad multivalente en diferentes perspectivas" (p. 163). Erich Auerbach, it must be pointed out, in *Mimesis* (Princeton, 1953) takes a contrary position. "Don Quijote alone is wrong as long as he is mad. He alone is wrong in a *well-ordered world* (italics mine) in which everybody else has his right place. He himself comes to see this in the end when, dying, he finds his way back into the order of the world. But is it true that the world is well-ordered? The question is not raised" (p. 357). Auerbach's conclusions concerning reality imply that the *Quijote* is primarily an excellent rendering of the reality of a Spain contemporary to Cervantes. He says concerning Don Quijote's madness that it spread a "neutral gaiety" over a multifarious reality and that "So universal and multilayered, so non-critical and nonproblematical a gaiety in the portrayal of everyday reality has not been attempted again in European letters" (p. 358).

<sup>20</sup> Op. cit., pp. 124-125.

<sup>21</sup> C. S. Lewis, *English Literature in the Sixteenth* (Oxford, 1954), p. 51.

<sup>22</sup> In his splendid article "The Eye Is a Part of the Mind," Leo Steinberg, refuting the contention of those who claim the absolute autonomy of Modern Art says that "... nature presents every generation (and every person who will use his eyes for more than nodding recognitions) with a unique and unrepeated facet of appearance. And the Ineluctible Modality of the Visible—young Dedalus' hypnotic phrase—is a myth that evaporates between any two works of representation. The encroaching archaism of old photographs is only the latest instance of an endless succession in which every new mode of nature-representation eventually resigns its claim to co-identity with natural ap-



pearance. And if appearances are thus unstable in the human eye, their representation in art is not a matter of mechanical reproduction but of progressive revaluation." From *Reflections on Art*, edited by Suzanne Langer, (Baltimore: The Johns Hopkins Press, 1960), p. 247. This obviously applies to literature as well as art and counters Auerbach's contentions concerning reality in the *Quijote*.

<sup>23</sup> "El conjuro archilatinizado de Celestina (en el acto III), más propio de la maga Ericto de Tesalia que de una bruja castellana del siglo XV, y bien diverso de los verdaderos conjuros que los procesos inquisitoriales nos revelan . . ." Menéndez y Pelayo, op. cit., p. 49.

<sup>24</sup> *Hacia Cervantes*, p. 130.

<sup>25</sup> Op. cit., p. 121.

<sup>26</sup> Salinas, op. cit., p. 67.

<sup>27</sup> Castro, *Hacia Cervantes*, p. 138.

<sup>28</sup> Ibid.

<sup>29</sup> ". . . los . . . personajes (of the picaresque novel) son figuras genéricas o típicas; un ciego, un clérigo, un escudero, un fraile, etc., *sin ninguna característica individual* [italics mine], pese a la animación y plasticidad con que a casi todos los vemos" (Ibid.).

<sup>30</sup> Kenneth Burke in his *A Grammar of Motives and A Rhetoric of Motives* (Cleveland, 1962) speaking of the naturalistic novelist says that ". . . in his humanitarian zeal to save mankind, the novelist portrays characters which, in being so brutal as their scene, are not worth saving. We could phrase this dilemma in another way: our novelist points up by his thesis too narrow a conception of scene as the motive-force behind his characters; and this restricting of the

scene calls in turn for a corresponding restriction upon personality, or rôle" (p. 9). Though I say above that the scene looms large and the quote speaks of "restricting," what is meant basically is that the scene, conceived in terms of *deterministic* elements, which allows no "free" play within the character, consequently constructs the person.

<sup>31</sup> ". . . la [novela] picaresca . . . casi sumergió a las demás clases de novela en la potencia de su nuevo caudal" (Salinas, op. cit., p. 67).

<sup>32</sup> Kenneth Burke (op. cit.) expresses aptly what Cervantes felt to be necessary to his art in writing the *Quijote*. Unlike the writers of the picaresque novel, Cervantes expands the "circumference" in which his creations take form and obtain life. ". . . a selection of circumference . . . is in itself an act, an 'act of faith,' with the definition or interpretation of the act taking shape accordingly. In times of adversity one can readily note the workings of the 'circumferential' logic, in that men choose to define their acts in terms of much wider orbits than the orbit of the adversity itself. The 'solace of religion,' for instance, may have its roots not in a mere self-deception, whereby one can buoy himself up with false promises or persuade himself that the situation is not bad when it is so palpably bad; but it may stem from an accurate awareness that one can define human nature and human actions in much wider terms than the particularities of his immediate circumstances would permit; and this option is not an 'illusion,' but a fact, and as true a fact as any fact in his immediate circumstance" (p. 84).

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## BÉCQUER AND ENRIQUE GIL

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Most of the attempts to show similarities between Bécquer's *Rimas* and the works of other poets who might have influenced him (José Pedro Díaz lists at least 20 other poets)<sup>1</sup> show only similarity of theme, structure, image, or word. The influence of any one author has usually been limited to evidence found in one or two "Rimas," or parts of a "Rima." Although Enrique Gil y Carrasco has been indicated as a possible influence on Bécquer, the influence suggested has not been significant or extensive. Indeed what seems to be the most important feature of his influence has been overlooked, or at the most only suggested. Samuels<sup>2</sup> finds a similarity in the "melody of sound" and "harmonious notes and perfumes" in the poems of both poets, especially "Rima LIII" and "La violeta." Gerardo Diego<sup>3</sup> suggests that it is in Enrique Gil's prose that he anticipates Bécquer, more than in his verses. José Pedro Díaz says that Enrique Gil, along with Manuel de Cabaynes, Nicomedes Pastor Díaz, Juan Arolas, and Carolina Coronado exhibit a certain *tono* that seems to form a current, beginning at the height of the Romantic period and reaching its culmination in Bécquer.<sup>4</sup>

It is indeed the "melody of sound," the "harmonious notes," but above all the rhythm of many lines of Enrique Gil's poetry that influenced Bécquer by lingering in his ear as patterns of sound which set the rhythm and tonality of many of Bécquer's best known verses. This melodic mood, this rhythmical undertone, however, is not something elusive, something you can only half feel or sense, it is something that can be isolated and defined.

The popularity of "Rima LIII," "Las golondrinas," is due in a great measure

to its peculiar rhythm and tonality. I am using the term "tonality" to refer to the prevalence of certain sounds, or sound patterns, in a poem. The greatest poets often have the chain reaction of inspiration touched off by the lilting rhythm and play of sounds recalled from familiar *romances*, *villancicos*, or *cantares populares*, for example, the poem of Lope de Vega from *Peribáñez*, echoing a folk refrain:

¡Trébole, ay Jesús, cómo güele!  
¡Trébole, ay Jesús, qué olor!<sup>5</sup>

In "Rima LIII" the combination of two lines, each of which has three main accents, or beats, with basically an anapestic rhythm, and in which the first line is *llano* and the second is *agudo*, ending in an infinitive (-ar) preceded by the preposition *a*, produces this same kind of lilting, musical effect found in the lines of popular verse, with a distinctive tonality enhanced by the sound of *volverán*, with the ring of its final -án, used in a parallel structure to introduce the first, third, and fifth strophes. I believe it is largely because of the rhythmic and tonal effect (just as in the case of folk verses) impressed upon the ear of the listener when he hears these lines that this "Rima" has become so popular. I also suggest that Bécquer first heard this same pattern of sounds in the poems of Enrique Gil and that this pattern set the musical mood for many of his lines, besides the following lines from "Rima LIII" (rhythm indicated by italicized stressed vowels):

Volverán las oscuras golondrinas  
en tu balcón sus nidos a colgar,  
.....  
pero aquellas que el vuelo refrenaban,  
tu hermosura y mi dicha al contemplar;  
.....  
Volverán las tupidas madreselvas  
de tu jardín las tapias a escalar,



.....  
 pero aquellas cuajadas de rocío  
 cuyas gotas mirábamos temblar  
 .....

Volverán del amor en tus oídos  
 las palabras ardientes a sonar;<sup>6</sup>

In Enrique Gil we find this same rhythm and tonality which undoubtedly impressed Bécquer. From "La violeta:"

Flor deliciosa en la memoria mía  
 Ven mi triste laúd a coronar,  
 Y volverán las trovas de alegría  
 En sus ecos tal vez a resonar.  
 .....

Tú allí crecías olorosa y pura  
 Con tus moradas hojas de pesar;  
 Pasaba entre la yerba tu frescura  
 De la fuente al confuso murmurar.<sup>7</sup>

From "El cautivo:"

Las ciudades que fueron contemplara,  
 Y a su polvo diría mi pesar,  
 Y de mis cantos el poder bastara  
 De los siglos el duelo a despertar.  
 .....

El amor de esa mar es mi ventura,  
 Que arrullará mi duelo al expirar,  
 Y sus olas vendrán mi sepultura  
 De espumas y de mimo a coronar.

Other verses of Enrique Gil display the same effect, but with less regularity of the triple-beat rhythm. From "El ruiseñor y la rosa:"

Mas de tus cantilenas el acento  
 Nunca en sus trovas acertó a sonar;

From "A. F. O.:"

Adiós, adiós; el arpa solitaria,  
 Que tus abriles no acertó a cantar,  
 Sonará al son de tu infeliz plegaria  
 En las lúgubres noches del pesar!

From "Meditación:"

¡Oh, si a lo menos ella suspirara  
 Errante en las orillas de la mar,  
 Si mi postrer aliento al fin llegara  
 En su pálida sien a susurrar;

A comparison of the sound patterns in these lines of Enrique Gil and those of Bécquer will show a remarkable similarity.

Although the number of syllables, rather than meter, is the primary basis for Spanish versification, a rhythmic structure is recognized in most treatises of versification. Navarro Tomás combines metrical

and syllabic measurement in his prosody, but he admits that the two seldom fit a common norm.<sup>8</sup> Juan Cano has ventured the opinion that in Spanish verse the accentual pattern is really more important than the number of syllables and that Spanish and English have the same accentual basis in speech. It is for this reason, perhaps, that it is easier for an English-speaking person to sense the rhythmic patterns in Spanish verse than for a Spanish-speaking person who has been trained to count syllables.<sup>9</sup> If one looks for rhythms in Bécquer's verses, it will become apparent that there is a great wealth of rhythmic resources which would repay further investigation. Although Bécquer's *musicalidad* is often indicated, the rhythmical component of this quality is overlooked.<sup>10</sup>

In addition to numerous examples of a common rhythmical pattern, the next most striking similarity between Bécquer and Enrique Gil in the verses that we have just quoted is the repeated use of a terminal infinitive phrase in the second line of the various couplets, creating a peculiar, lingering, haunting effect. Bécquer:

... sus nidos a colgar  
 ... mi dicha al contemplar  
 ... las tapias a escalar  
 ... ardientes a sonar

Enrique Gil:

... laúd a coronar  
 ... tal vez a resonar  
 ... duelo al expirar  
 ... de mimo a coronar  
 ... el duelo a despertar  
 ... acertó a sonar  
 ... no acertó a cantar  
 ... sien a susurrar

In "Rima XXVIII" we also find this same effect:

Dime: ¿es que el viento en sus giros  
 me hablan de amor al pasar?

In "Rima LIV" it is repeated in each couplet. Although the rhythmical effect is not the same as in "Las golondrinas," the terminal phrase gives the same sound effect:

Cuando volvemos las fugaces horas  
del *pasado a evocar*,  
temblando brilla en tus pestañas negras  
una lágrima *pronta a resbalar*.

Y al fin resbala, y cae como una gota  
de *rocío, al pensar*  
que, cual hoy por ayer, por hoy mañana,  
volveremos *los dos a suspirar*.

Bécquer was also influenced by Enrique Gil in other ways. "Una gota de rocío" was one of Enrique Gil's most popular poems. In it appear the simile of the dewdrop evaporating under the rays of the sun like a tear of the morning and the metaphor of the dewdrop like a woman's tear.

Gota de humilde rocío  
.....

La brisa de la mañana  
Blandamente  
Como lágrima temprana  
Transparente,  
Mece tu bello arrebol  
Vaporoso  
Entre los rayos del sol  
Cariñoso.

.....  
¿Eres lágrima perdida,  
Que mujer  
Olvidada y abatida  
Vertió ayer?

In "Rima LIII" we find the simile of the dewdrop like the tear of the day (morning, of course, considering the context):

pero aquéllas cuajadas de rocío  
cuyas gotas mirábamos temblar  
y caer, como lágrimas del día . . . ,

In "Rima LIV" there is the simile of a woman's tear like a dewdrop:

temblando brilla en tus pestañas negras  
una lágrima *pronta a resbalar*.

Y al fin resbala, y cae como una gota  
de rocío, al pensar  
.....

When we note that it is in these two "Rimas" that Bécquer exhibits the greatest approximation to the rhythms and sound effects of Enrique Gil that we have pointed out, this thematic similarity gives more weight to the evidence of influence. In addition there are two other poems on this same theme attributed to Bécquer:

Fué la gota de rocío  
que diera la aurora al suelo  
para mayor atavío;

y al herirla el sol de estío  
en vapor tornóse al cielo.

La gota de rocío que en el cáliz  
duerme de la blanquísima azucena  
es el palacio de cristal en donde  
vive el genio feliz de la pureza.  
Él le da su misterio y poesía,  
él su aroma balsámico le presta,  
¡ay! de la flor, si de la luz al beso  
se evapora esa perla.<sup>11</sup>

In both of these poems the image of the dewdrop evaporating under the sun's rays recalls the image of Enrique Gil's poem.

Aside from the thematic similarity just noted and the correspondence of *sound*, there is another frequent pattern in Enrique Gil which Bécquer seems to have embodied in his own verses. It is an example of hyperbaton, the transposition of the prepositional phrase, so that the verse-line begins with the preposition. Here are examples from the *Rimas*:

de tu jardín las tapias a escalar (LIII)  
Del salón en el ángulo oscuro (VII)  
del salón se detuvo en un extremo (XVIII)  
De mi alcoba en el ángulo los miro (XIV)  
de la brisa nocturna al tenue soplo (LXXV)  
Del cabezal de piedra, / sentados en el filo  
(LXXVI)  
del triste otoño en la azulada tarde (LXVII)  
de la mente ridícula invención (L)  
De la casa en hombros / lleváronla al templo  
(LXXIII)  
De un reloj se oía / acompasado el péndulo  
(LXXIII)  
De la alta campana / la lengua de hierro  
(LXXIII)  
Del último asilo, / obscuro y estrecho (LXXIII)  
de la pobre niña / a solas me acuerdo (LXXIII)  
Del húmedo muro / tendida en el hueco  
(LXXIII)

From Enrique Gil:

De la virgen la pureza (R)<sup>12</sup>  
De las aguas la beldad (R)  
De las tumbas en la cruz (R)  
De tu cáliz al redor (R)  
De la luna el triste rayo (R)  
Mas de tus cantilenas el acento (R)  
De primavera al rutilante sol (R)  
De la fuente al confuso murmurar (V)  
De un arpa oscura al apagado son (V)  
De la flor dormida el broche (NB)  
De sol la luz importuna (NB)  
De los aires el imperio (NB)  
¡Del alma santa flor! (C)  
De la noche al aliento regalado (C)  
De los siglos el duelo a despertar (C)

Since this structure is found repeated



several times in a few of Enrique Gil's poems, it does not seem unlikely that its effect as a sound pattern would have been impressed upon the ear of Bécquer, as were the rhythm and tonality of the other patterns. In using this structure in his own compositions Bécquer was not imitating a stylistic trick but rather was responding to a sort of musical prompting.

In "Rima LXXIII" this pattern of the transposed word order, arranged so that the preposition *de* begins the line, serves as an introductory motif in four of the strophes, leading one to believe that in the composition of this poem the sound pattern served as a cue to prompt the flow of poetic composition (strophes 4, 6, 7, and 8):

De la casa en hombros  
lleváronla al templo  
y en una capilla  
dejaron el féretro.  
allí rodearon  
sus pálidos restos  
de amarillas velas  
y de paños negros.  
.....

De un reloj se oía  
compasado el péndulo  
y de algunos cirios  
el chisporroteo.  
Tan medroso y triste,  
tan obscuro y yerto  
todo se encontraba . . . ,  
que pensé un momento:  
*¡Dios mío, qué solos  
se quedan los muertos!*

De la alta campana  
la lengua de hierro  
le dio, volteando,  
su adiós lastimero.  
El luto en las ropas,  
amigos y deudos  
cruzaron en fila  
formando cortejo.

Del último asilo,  
obscuro y estrecho,  
abrió la piqueta  
el nicho a un extremo;  
allí la acostaron,  
tapiáronle luego,  
y con un saludo  
despidióse el duelo.

This "Rima" illustrates well the foundation of rhythm and tonality which I believe is responsible for a great deal of Bécquer's popularity. Verses that have this

musical effect linger in our ears more persistently than those which contain only images and concepts, no matter how appealing, but which lack a lyrical or rhythmical quality. The rhythm of "Rima LXXIII" is marked by two strong beats in each verse—a slow, measured, solemn rhythm that recalls the tolling of a funeral bell, or the slow march of a cortege. Enhancing this feeling of awe, solemnity, and grief and evoking a shudder at the mystery of death, there is a tonality built up by the repetition of the sound of the "o" and the "n" (or "m"). In the opening strophe, note the sound effect, suggesting also perhaps the chanting of a litany, produced by playing upon these particular sounds, and also the rhythm of two strong beats to each verse:

Cerraron sus ojos,  
que aún tenía abiertos;  
taparon su cara  
con un blanco lienzo;  
y unos sollozando,  
y otros en silencio,  
de la triste alcoba  
todos se salieron.

A glance at the other strophes from this "Rima" quoted above will show that the tonality and rhythm persist in them, and a reading of the whole poem will reveal that the effect is maintained throughout. In this "Rima" the quality of sound, the rhythm and tonality, form a strong component in its effect upon the reader, or especially the listener.

In the light of the techniques he displays in practice, it is strange that Bécquer does not mention music and rhythm in his *arte poético* expressed in his *Cartas literarias a una mujer* and in his *Prólogo a "La soledad" de Augusto Ferrán*.<sup>13</sup>

It is popularly accepted that Bécquer is a kind of natural poet, that his seemingly effortless productions are the spontaneous outpourings of a soul overflowing with emotion. This idea coincides with the popular image of the Romantic poet who believes that genius and inspiration combine in a kind of divine intoxication

to create poetry. If we are to believe his opinion expressed in "Rima III," a kind of *arte poético* in verse, we must agree that Bécquer does not follow completely this popularly accepted view. The "Rima" begins with a metaphor to define inspiration:

Sacudimiento extraño  
que agita las ideas,  
como huracán que empuja  
las olas en tropel; (strophe 1)

There follows a series of other metaphors for inspiration and the first half of the poem concludes with:

locura que el espíritu  
exalta y enardece;  
embriaguez divina  
del genio creador . . .  
¡Tal es la inspiración! (strophe 8)

The second half of the poem evokes another series of metaphors to define reason, beginning with:

Gigante voz que el caos  
ordena en el cerebro,  
y entre las sombras hace  
la luz aparecer; (strophe 9)

and ending with:

¡Tal es nuestra razón!  
Con ambas siempre en lucha  
y de ambas vencedor,  
tan sólo el Genio puede  
a un yugo atar las dos. (strophe 17)

Often overlooked is this notion of Bécquer's that it is genius which subjugates the opposing forces of inspiration and reason. As inspiration is wild and tempestuous (*sacudimiento extraño*, *locura*), reason on the other hand orders and controls (*ordena*), restrains (*enfrena*), curbs (*ata*), gives plastic form (*modela*, *añade belleza plástica*), consolidates (*agrupa*), suppresses (*apaga*), and invigorates (*devuelve su vigor*). These are the verbs he uses to denote the controlling action of reason upon inspiration. In the light of our observations on the similarity of sound effects in Enrique Gil and Bécquer, it is interesting to note that Bécquer considers rhythm and cadence to be one aspect of this control which reason exercises in artistic creation:

armonioso ritmo  
que con cadencia y número  
las fugitivas notas  
encierra en el compás; (strophe 13)

This use of rhythm as a control to give form to poetry is, I think, the key to the importance of rhythm and sound in Bécquer's *Rimas*. It is most probable that both Enrique Gil and Bécquer felt the underlying musical quality of poetry and that their verses were most often produced in a mood or state of receptiveness which was primarily a feeling of rhythm and sound, and secondarily of words or images. In this sense then we can see that a musical motif, picked up from another poet, perhaps intuitively (i.e., without analysis), could set the musical structure for certain lines as he composed them and act in effect as a control, as a technique to give form. This attention to form and structure is another aspect of Bécquer's muse not significantly appreciated. His acknowledgement of the role of reason in artistic creation intimates that he had an unsuspected classical strain in his aesthetic orientation.

## NOTES

<sup>1</sup> José Pedro Díaz, *G. A. Bécquer: vida y poesía* (Montevideo: La Galatea, 1953). Díaz has a chapter on literary contacts with the *Rimas* (Chapter VII) and a tabulation of these contacts (pp. 265-266).

<sup>2</sup> Daniel George Samuels, *Enrique Gil y Carrasco: A Study in Spanish Romanticism* (New York, 1939), pp. 101-102. E. Gil's poems were published in various periodicals, mostly during the years 1838-39. According to Samuels (p. 37), certain of his poems appeared in anthologies in following years, so that it would have been quite possible for Bécquer to have known them in this form. They were not all collected and published until 1873, after Bécquer's death. Besides articles and reviews, E. Gil published a novel, *El señor de Bemibre*, hailed as the only significant novel of the period of Spanish Romanticism.

<sup>3</sup> Gerardo Diego, "Enrique Gil y Bécquer," *La Nación* (Buenos Aires, domingo, 11 de mayo de 1947, sección e, pág. 2). It is a one page article.

<sup>4</sup> José Pedro Díaz, p. 99.

<sup>5</sup> BAE. Vol. xli, p. 290. See also *Romancero general: 1600, 1604, 1605*, Edición, prólogo e índice de Ángel González Palencia (Madrid:



C. S. I. C., 1947), p. xlix, which notes that these lines are from an old *zéjel*, traditionally sung during the celebration of San Juan's day and no doubt still sung during the sixteenth century. Other examples of its popularity are noted in *Lope de Vega: poesías líricas*, Edición, prólogo y notas de José F. Montesinos (Madrid: Clásicos Castellanos, 1925), p. 146.

<sup>6</sup>For the *Rimas* I have followed the text of *Gustavo Adolfo Bécquer: obras*, Edición, prólogo y notas de Guillermo Díaz Plaja (Barcelona: Vergara, 1962), except for "Rima LXXIII," strophe, 8, "tapáronla luego". Other editions read "tapiáronle luego."

<sup>7</sup>*Obras completas de D. Enrique Gil y Carrasco*, Edición, prólogo y notas de D. Jorge Campos (Madrid: BAE, Vol. LXXIV). There are only 32 poems. Since I shall be quoting from only a few of them, I shall indicate only their titles.

<sup>8</sup>Tomás Navarro, *Métrica española* (Syracuse University Press, 1956). "Aunque de ordinario tales elementos se hayan acompañado mutuamente, sus relaciones no se han ajustado a normas fijas. Dentro de la misma medida silábica se suelen encerrar distintos ritmos, mientras que de otro lado una determinada modalidad rítmica se puede manifestar bajo medidas distintas" (p. 7).

<sup>9</sup>Juan Cano, "La importancia relativa del acento y de la sílaba en la versificación española," *Romantic Review*, xxii (1931), pp. 223-233: "No hay duda de que un público de habla inglesa comprende muy bien que puede haber ritmo sin contar las sílabas" (p. 225). "Los acentos son más importantes que el número de las sílabas para el ritmo de la poesía castellana. . . . Si damos al acento la importancia que realmente debe tener en una lengua tan acentual como lo es la castellana, habremos encontrado el secreto de su ritmo" (p. 233).

<sup>10</sup>Luis Alonso Schöbel, *Estética y estilística del ritmo poético* (Barcelona: Juan Flors, 1959), for instance, never mentions Bécquer among many examples quoted to show rhythmical effects. The only time he is mentioned is to point out the rhymes in "Rima XV" (pp. 170-171).

<sup>11</sup>Texts from Dionisio Gamallo Fierros, *Gustavo Adolfo Bécquer: Del olvido en el ángulo oscuro . . . Páginas abandonadas*, Ensayo biocrítico, apéndices y notas (Madrid: Valera, 1948), pp. 170-171, with notes giving evidence for authorship.

<sup>12</sup>(R): "El ruiseñor y la rosa"; (V): "La violeta"; (NB): "La nube blanca"; (C): "El cautivo."

<sup>13</sup>Summarized in José Pedro Díaz, Chapter v, "Teoría del arte," pp. 162-200.

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## THE PROTAGONIST IN THE WORKS OF SARMIENTO AND COOPER

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The influence of James Fenimore Cooper upon Domingo Faustino Sarmiento has long been a literary fact; the Argentine author, in *Facundo*, spoke of his admiration for the American: "El único romancista norteamericano que haya logrado hacerse un nombre europeo, es Fenimore Cooper, i eso, porque transportó la escena de sus descripciones fuera del círculo ocupado por los planteadores, al límite entre la vida bárbara i civilizada, al teatro de la guerra en que las razas indígenas i la raza sajona están combatiendo por la posesion del terreno."<sup>1</sup> However, no extensive study has yet been made of the impact of Cooper on Sarmiento,<sup>2</sup> although this would appear to be considerable.

This paper will attempt to define just one possible area of influence—the striking similarity of literary inspiration in the authors' most famous characters, Facundo Quiroga and Natty Bumppo. With the creation of these two protagonists, both authors demonstrate the effects of nature on the physical habits and moral character of man. The positive moral character of Leatherstocking and the negative moral character of Facundo result partially from the authors' differing views on the desirability of civilization, but largely from their distinct visions of nature.

Exact influences are difficult to pinpoint; the textual comparisons which follow are not meant to demonstrate any specific stylistic influences of Cooper upon Sarmiento. The one exception to this rule is Cooper's description of the prairie, which is strikingly similar to Sarmiento's famous description of the pampa:

From the summits of the swells, the eye became

fatigued with the sameness and chilling dreariness of the landscape. The earth was not unlike the ocean, when its restless waters are heaving heavily, after the agitation and fury of the tempest have begun to lessen. There was the same waving and regular surface, the same absence of foreign objects, and the same boundless extent to the view. . . . Here and there a tall tree rose out of the bottoms, stretching its naked branches abroad, like some solitary vessel; and, to strengthen the delusion, far in the distance appeared two or three rounded thickets, looming in the misty horizon like islands resting on the waters.<sup>3</sup>

Allí la inmensidad por todas partes: inmensa la llanura. inmensos los bosques, inmensos los rios, el horizonte siempre incierto, siempre confundiéndose con la tierra, entre celajes i vapores ténues, que no dejan, en la lejana perspectiva, señalar el punto en que el mundo acaba i principia el cielo. . . . Al fin al sud triunfa la Pampa, i ostenta su lisa i velluda frente, infinita, sin límite conocido, sin accidente notable; es la imájen del mar en la tierra. . . . (pp. 30-31)

Neither author had seen the area which he was describing. Sarmiento, who mentions both *The Prairie* and *The Last of the Mohicans* in *Facundo* (p. 48), further discusses the similarities between the physical environment of *pampa* and *pradera*, and concludes, "En fin, mil otros accidentes que omito, prueban la verdad de que modificaciones análogas del suelo traen análogas costumbres, recursos i expedientes. No es otra la razon de hallar en Fenimore Cooper descripciones de usos i costumbres que parecen plajidas de la Pampa. . . ." (p. 49). It seems likely that Sarmiento recalled Cooper's description of the prairie when he compared the pampa to the sea.

To return to the problem of the author's protagonists, the basic similarity in the inspiration of Facundo and Natty stems from Romanticism. In the words of Américo Castro, "La acción del individuo—



en lo que tiene de razón o de monstruosidad—se sume en oscuros procesos de causalidad.”<sup>4</sup> Both Natty and Facundo are products of nature; nature develops their physical and moral character. The part which nature has played in the physical development of these protagonists is obvious; Natty and Facundo both display many of the skills of savages. The authors’ descriptions of their main characters stress this quality of physical prowess:

The frame of the white man, judging by such parts as were not concealed by his clothes, was like that of one who had known hardships and exertion from his earliest youth. His person, though muscular, was rather attenuated than full; but every nerve and muscle appeared strung and indurated by unremitted exposure and toil. He wore a hunting-shirt of forest-green, fringed with faded yellow, and a summer cap of skins which had been shorn of their fur.<sup>5</sup>

Facundo, pues, era de estatura baja i fornida; sus anchas espaldas sostenian sobre un cuello corto una cabeza bien formada, cubierta de pelo espesísimo, negro i ensortijado. Su cara un poco ovalada estaba hundida en medio de un bosque de pelo, a que correspondia una barba igualmente espesa, igualmente crespa i negra, que subia hasta los juanetes, bastante pronunciados para descubrir una voluntad firme i tenaz. (pp. 91-92)

In these descriptions, besides pure physical prowess, Cooper stresses the civilized aspects of his main character (clothing), while Sarmiento stresses the bestial aspects of Facundo (“pelo espesísimo”). This observation is reinforced by the descriptions of the eyes of each protagonist:

The eye of the hunter . . . was small, quick, keen, and restless, roving while he spoke, on every side of him, as if in quest of game, or distrusting the sudden approach of some lurking enemy. Notwithstanding the symptoms of habitual suspicion, his countenance was not only without guile, but at the moment at which he is introduced, it was charged with an expression of sturdy honesty. (p. 35)

Sus ojos negros, llenos de fuego i sombreados por pobladas cejas, causaban una sensacion involuntaria de terror en aquellos sobre quienes alguna vez llegaban a fijarse; porque Facundo no miraba nunca de frente, i por hábito, por arte, por deseo de hacerse siempre temible, tenia de ordinario la cabeza inclinada, i miraba por entre las cejas, como el ali-Bajá de Monvoisin. (p. 92)

Here we clearly find the opposition of the moral, rational man and the amoral, unreasoning barbarian. Nature has molded these men in a very different fashion. The authors describe their own creations:

He [Leatherstocking] represents a man of native goodness, removed from the temptations of civilised life, though not entirely forgetful of its prejudices and lessons, exposed to the customs of barbarity, and yet perhaps more improved than injured by the association, and betraying the weaknesses as well as the virtues both of his situation and of his birth. (p. 9)

[Facundo] es el hombre de la naturaleza que no ha aprendido aun a contener o a disfrazar sus pasiones; que las muestra en toda su energía, entregándose a toda su impetuosidad. Este es el carácter orijinal del jénero humano”; y así se muestra en las campañas pastoras de la República Argentina. Facundo es un tipo de la barbarie primitiva; no conoció sujecion de ningun jénero; su cólera era la de las fieras. . . . (p. 100)

Both authors employed nature as the primary influence on their main characters, but their conclusions were very different. The reason for this difference lies not in opposing opinions of the worth of civilization, but in two distinct views of the nature which affected their protagonists. Sarmiento was the product of a country which had been unable to overcome the great distances which separated city from city and settlement from settlement. Man, rather than having tamed nature, was seemingly defeated by it. Cooper, on the other hand, was speaking with relative security. He lived in a land which was feeling the new Industrial Revolution; nature was being conquered by man. He could afford to feel nostalgia for the once virgin territories which were fast being inhabited by an expanding population. Sarmiento holds an essentially “romantic” view of nature as a fatalistic force which must be dominated by man. Cooper regards nature with a benevolent, neopanthestic attitude.<sup>6</sup>

Cooper’s opinion that God and a natural morality are to be found in nature is best expressed in his Preface to the *Leatherstocking Tales*, published in 1850:

The imagination has no great task in portraying to itself a being removed from the everyday inducements to err, which abound in civilized life, while he retains the best and simplest of his early impressions; who sees God in the forest; hears him in the winds; bows to him in the firmament that o'ercanopies all; submits to his sway in a humble belief of his justice and mercy; in a word, a being who finds the impress of the Deity in all the works of nature, without any of the blots produced by the expedients, and passion, and mistakes of man. This is the most that has been attempted in the character of Leather-Stocking. (p. 13)

Sarmiento, on the other hand, treats nature as savage, brutal, and difficult to dominate. For example, of the necessity for roads and ways of communication across the immense pampas, he says:

Para preparar vias de comunicacion, basta solo el esfuerzo del individuo i los resultados de la naturaleza bruta; si el arte quisiera prestarle su auxilio, si las fuerzas de la sociedad intentaran suplir la debilidad del individuo, las dimensiones colosales de la obra arredrarian a los mas emprendedores, i la incapacidad del esfuerzo lo haria inoportuno. Así, en materia de caminos, la naturaleza salvaje dará la ley por mucho tiempo, i la accion de la civilizacion permanecerá débil e ineficaz. (p. 34)

The great expanse of the pampa, with no means of communication between the "oases" of the cities, has given the Argentine gaucho his savage nature—the gaucho families, scattered sparsely across the plain, are forced to resort to a primitive struggle for survival, in which the rules and morals of civilization can have no place:

Las privaciones indispensables justifican la pereza natural, i la frugalidad en los goces trae en seguida todas las esterioridades de la barbarie. La sociedad ha desaparecido completamente; queda solo la familia feudal, aislada, reconcentrada; i no habiendo sociedad reunida, toda clase de gobierno se hace imposible: la municipalidad no existe, la policía no puede ejercerse, i la justicia civil no tiene medios de alcanzar a los delincuentes. (p. 40)

Facundo is, according to Sarmiento, a product of this nature which reduces men to brutal animals, fighting for survival.

In spite of their diametrically opposed views of nature and its influence on the character of man, both authors are treating basically the same issue. Both are concerned with the loss of a civilizing code

of beliefs, as manifested in their respective countries. That Natty is a positive moral example and Facundo a negative moral example must be explained by the different situations in which the authors found themselves, and by the different audiences to which they addressed themselves. Cooper felt obliged to warn the American public of an impending loss of morality and idealism which he felt would result from an excess of civilization. Sarmiento wished to make his readers aware of the amoral barbarism which was destroying the cities, the last outposts of civilization in Argentina.

To be more specific, Cooper makes Natty the positive representative of an ideal morality based on honesty, personal merit, and individualism.<sup>7</sup> Leatherstocking finds this morality through nature. Cooper remarks upon his protagonist's honesty when he first describes his hero. "His countenance was not only without guile, but at the moment at which he is introduced, it was charged with an expression of sturdy honesty" (p. 35). This straightforwardness is mirrored in his rational, honest, and practical way of thought. He can accept neither the primitive habit of thought of the Indian, nor the artificial philosophies of the civilized but indoctrinated man. For example, when he explains the phenomenon of the tide to Chingachgook, he is "a little nettled at the implied distrust of his explanation of the mystery of the tides . . ." (p. 37). On the other hand, when assailed by the Calvinist doctrine of predestination, as expounded by the religious singer, David Gamut, he loses all patience and says, "Doctrine or no doctrine . . . 't is the belief of knaves, and the curse of an honest man" (p. 126). The truth which Natty knows is the objective, scientific truth of nature. The Calvinist concept of natural talent and personal merit also appears in Cooper's hero: a unique combination of the natural skills of the Indian and the white man, he concludes that "the



Bumppos could shoot, for I have a natural turn with a rifle, which must have been handed down from generation to generation, as, our holy commandments tell us, all good and evil gifts are bestowed. . .” (p. 40). The final quality of the American ideal which Bumppo symbolizes is individualism. Cooper saw this ideal disintegrating under the communal pressures of society and of the city, and so portrayed a man who had rejected society in order to live by his own native wit in the frontier lands.

Facundo, in contrast to Natty’s honesty and merit, represents an absolutely negative, amoral being. This “amorality” is characterized by the lack of an ethical code, by brutality and terrorism, and by an excessive individualism. Facundo’s lack of human values is best expressed in one of Sarmiento’s anecdotes:

Cuéntase que habiéndose negado su padre a darle una suma de dinero que le pedía, acechó el momento en que padre i madre dormían la siesta para poner aldaba a la pieza donde estaban, i prender fuego al techo de pajas con que están cubiertas, por lo jeneral las habitaciones de los Llanos! (pp. 96-97)

This amorality is reinforced by the description of Facundo by his childhood companion:

. . . que no solo gustaba de pelear, sino que pagaba por hacerlo, i por insultar al mas pintado—*que tenia mucha aversion a los hombres decentes*—que no sabia tomar licor nunca—que de jóven era mui reservado, i no sólo queria infundir miedo, sino aterrar, para lo que hacia entender a hombres de su confianza, que tenia agoreros, o era adivino—que con los que tenia relacion, los trataba como esclavos—*que jamas se ha confesado, rezado, ni oido misa*—que cuando estuvo de jeneral, lo vió una vez en misa—que él mismo le decia que no creia en nada. (p. 99)

The phrases concerning Facundo’s aversion to decent men and his atheism were italicized by Sarmiento—evidence that he viewed his main character in the light of morality. As for Facundo’s brutality and terrorism, Sarmiento describes his as “un tipo de la barbarie primitiva: no conoció sujecion de ningun jénero; su cólera era

la de las fieras: . . . Incapaz de hacerse admirar o estimar, gustaba de ser temido; . . . En la incapacidad de manejar los resortes del gobierno civil, ponía el terror como espediente para suplir al patriotismo i a la abnegacion. . .” (pp. 100-101).

Perhaps Facundo’s most interesting trait, in the light of this comparison, is what Sarmiento considers his excessive individualism. He, like Cooper, views his character as “gifted”—“el hombre grande, el hombre de jenio a su pesar, sin saberlo el, el César, el Tamerlan, el Mahoma” (pp. 99-100). However, because of the license afforded by the rule of nature, his gifts have been misused; the only leadership which he knows is that of the terrorist. This excessive individualism, a result of Facundo’s alienation from society, is a form of barbarity. In this difference of opinions over the value of individualism, we can see the strong influence of contemporary situations and contemporary thought on the two authors. A member of the “generación de 1837,” Sarmiento views the individual in society with the eye of a man who has seen mob rule in the Rosas dictatorship. In the words of Alberto Palcos, Sarmiento felt that government was obliged to “guardar el órden, mantener a cada habitante en el límite de sus derechos, realizar el bien y la felicidad posible por la difusion de bienestar entre el mayor número.”<sup>8</sup> Cooper, on the other hand, has been characterized as follows: “An individualist under a government whose founders were permeated by the ideas of Locke, he believed that organized society was a necessity (although at best a necessary evil) and that its aim should be the greatest good of the individual: it should protect his life, liberty, and property.”<sup>9</sup>

To conclude, both authors make the same basic premise, that man is a product of his environment, and both wish their protagonists to serve as moral examples, but because of their own environments,

they arrive at opposite conclusions. To Sarmiento, a lack of civilization and an excess of nature will lead to a loss of morality; to Cooper it is Nature that teaches and an excess of civilization that threatens. Sarmiento was holding before his readers an example of the natural barbarity and amorality which threatened to destroy Argentine civilization. Cooper made Natty the moral statement of "natural" American ideals which he felt must be preserved in a country which was rushing toward industrialization, a rapacious commerce, and an ultimate "barbaric" lack of ethical codes and individualism. It is nevertheless evident that in the conception of the figure of Facundo, the influence of James Fenimore Cooper is salient.

#### NOTES

- <sup>1</sup> Ed. Alberto Palcos (La Plata, 1938), pp. 47-48. For a more accessible printing see *Facundo*, ed. Emma Susana Speratti Piñero, Nuestros

Clásicos, No. 2 (México, 1957).

<sup>2</sup> María Cárdenas de Monner Sans briefly explores the topic in "Algunos aspectos literarios del 'Facundo,'" *Humanidades*, xxvi (1938), 208-209. She demonstrates that Sarmiento followed the example of Cooper in setting his historical drama in the "romantic" wilderness of Argentina, thereby attracting an extensive reading public.

<sup>3</sup> *The Prairie: A Tale*, ed. Henry Nash Smith, (New York: Rinehart, 1959), p. 6.

<sup>4</sup> "En torno al *Facundo* de Sarmiento," *Sur*, xlvii (August, 1938), 27.

<sup>5</sup> *The Last of the Mohicans*, ed. William Charvat, (Boston: Riverside Editions, 1958), pp. 34-35. Although in *Facundo* Sarmiento mentions both the *Mohicans* and the *Prairie*, the former book is employed in all subsequent illustrations. It will be recalled that Leatherstocking is an octogenarian in the *Prairie*; the *Mohicans* is therefore a better source for the comparison between the youthful Facundo and Bumpo.

<sup>6</sup> Sterling Lanier, "The Moral, Social, and Political Theories of James Fenimore Cooper," unpubl. Ph.D. diss. (Harvard, 1955), pp. 82-102.

<sup>7</sup> *Ibid.*, pp. 30-31.

<sup>8</sup> *Sarmiento: la vida, la obra, las ideas, el genio* (Buenos Aires, 1929), p. 335.

<sup>9</sup> John F. Ross, *The Social Criticism of Fenimore Cooper*, University of Calif. Publ. in English, Vol. III, no. 2 (Berkeley, 1933), p. 32.

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# "EL CONVIDADO DE PIEDRA", A "ZARZUELA" BY RAFAEL DEL CASTILLO

GEORGE P. MANSOUR

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On October 30, 1875, with the musical collaboration of Nicolás Manent, Rafael del Castillo introduced in the Circo Barcelonés his three act zarzuela, *El convidado de piedra*, which, because of its theme, deserves to be rescued from its present obscurity. The initial page of the first edition of the work carried after the title this comment: "zarzuela arreglada sobre el drama del mismo título."<sup>1</sup> An immediate problem which suggests itself is to which specific play, if any, entitled *El convidado de piedra* he refers. As far as can be ascertained, there was no work of a Spanish writer that actually bore this title previous to the time of Castillo although the Don Juan plays of both Tirso de Molina and Antonio de Zamora were popularly known by this title.<sup>2</sup> During the first seventy-five years of the nineteenth century, only two Don Juan plays had attained any popularity whatsoever; these were the works of Zamora and José Zorrilla. Zamora's play, which was produced yearly until 1844,<sup>3</sup> carries the stone guest reference in its subtitle: *No hay plazo que no se cumpla ni deuda que no se pague o el convidado de piedra*. The year 1844 marked the composition of the more popular play, *Don Juan Tenorio*, by Zorrilla who makes no mention at all of the stone guest in the title.

Upon examination of the zarzuela by Castillo, one can easily see that he was definitely familiar with both of the plays mentioned. Not only was he familiar with them, but he carefully synthesized the two works to produce his zarzuela.

The action of Castillo's *El convidado de piedra* occurs during the beginning years of the sixteenth century with a plot

quite similar to the combined Don Juan plays of Zamora and Zorrilla. The work shows Don Juan's affections for Beatriz, his attempts to seduce his goddaughter La Salada, and his efforts to convince the Comendador Don Gonzalo of his love for Ana, the Comendador's daughter. Gonzalo and Luis, brother of Beatriz, are killed by Don Juan in a scene analogous to the one in Zorrilla's play. The traditional double invitation takes place, and the protagonist enters the pantheon where Gonzalo is to pronounce Don Juan's condemnation to hell. But Don Juan repents, expresses a belief in a divine power, and is saved by the intercessions of Ana and Beatriz.

The characters that Rafael del Castillo presents in his work in general uphold faithfully the Zamora-Zorrilla tradition. Doña Ana de Ulloa in the zarzuela matches the role of Ana in the play of Zamora and the Inés of Zorrilla. She continues to represent pure innocence, the unattainable, and the means for salvation. The figure of Beatriz is taken directly from Zamora; however, in the work of Castillo, she does not enter into so intimate a relationship with Don Juan as portrayed by Zamora. She is the representation of ultrahuman beauty which also enters into Castillo's concept of ideal love and the redemption of Don Juan.

Don Gonzalo can be seen in both plays. In the zarzuela Castillo presents him in basically the same light as do the other two dramatists. Unlike Gonzalo, the role of Don Diego Tenorio, father of Don Juan, differs slightly. Castillo reduces Diego from his role of prominence in *No hay plazo*. . . , in addition to tempering the abruptness attributed to him by Zorrilla.

Don Juan's companion Camacho receives his name from the *gracioso* of Zamora. On the other hand, he appears more like his model in Zorrilla's play, Ciutti, in that he represents the faithful lackey who defends unquestioningly the figure of his master from the criticisms of others, and who wishes to protect Don Juan from temporal and eternal dangers.

The character of La Dueña, a go-between, is a definite and direct influence of the *Don Juan Tenorio* of Zorrilla, in particular, from the personage of Brígida. The principal difference between the two is that the creation of Castillo lacks the primitive finesse in which Brígida excels.

Don Luis de Fresneda is another example of Castillo's combining characters from the plays of his two predecessors. The name belongs to the work of Zamora. Also, as in *No hay plazo. . .*, he is the brother of Beatriz and questions in a similar fashion her actions when he feels that the family honor has been besmirched. The influence of Zorrilla can be seen, on the other hand, when this character (II, 11) assumes an attitude and offers a verbal demonstration quite like that of the Luis Mejía of the Zorrilla play.

In developing the personality of Don Juan, Rafael del Castillo has employed the two basic techniques fundamental to most drama. He allows the figure to characterize himself through his own lines and actions; and he has the other characters help establish in the mind of the reader the personality of Don Juan by expressing their impressions of his actions, his reputation, and his past. The author's inspiration again is drawn from the two plays mentioned; however, Zamora becomes the lesser source in this case. His contribution to the development of the figure appears when Don Juan attempts the seduction of La Salada (I,10). Although the protagonist begins this scene with the suaveness of the Romantic Don Juan, he soon resorts to brute force to attain the conquest of his god-

daughter. This ruffian-like attitude is directly inherited from his eighteenth century ancestor whom Gendarme de Bévotte describes as "une sorte de manique dangereux, une brute frénétique."<sup>4</sup>

On the other hand, the Don Juan of Castillo shares several qualities with the creation of Zorrilla. Primarily he demonstrates a similarly forceful, outgoing personality driven by compulsion. He manifests also a disdain for his fellow man when his self-imposed superiority becomes questioned. As long as there exists among the other characters a feeling of awe and elevation directed toward Don Juan, this contemptuousness remains temporarily dormant, only to be awakened upon the slightest stimulus of doubt. Arising from and related to the same basic egocentric drive of superiority is the impulse-ridden impatience of the protagonist. All action and dialogue must have as their nucleus the figure of Don Juan. If the center of activity detracts from the importance of this personality, a defensive reaction is initiated in him by the punctured ego which manifests itself first through a mild display of intolerance, and then through a stronger exhibition of contempt and disdain.

A final similarity seen between the two Don Juans is the aspect of humility. As did Zorrilla several years earlier, Rafael del Castillo incorporated the element of humility into the already contradictory nature of Don Juan. This forceful personality, who has violated social and religious law and who has defied both God and man, has his dominating spirit tempered and reduced to a humble state through the ideal love of a pure woman. This feeling, representative of the revived interest of Romanticism in the Marianism of the Middle Ages, is common to both of these writers.

In addition, a considerable amount of the dialogue of Castillo's work parallels that of Zorrilla. The similarity of the two can be seen on several planes: ideas ex-



pressed, word usage, and poetic image. These elements become combined when Don Juan discusses his technique of conquering women (I,2), and when he tells that his amorous darings have run the gamut of the social scale (*ibid.*).

Both authors employ the same metaphorical image of *el diablo* to introduce the go-between. After each bawd has returned to her respective mistress, Doña Ana (II,5) and Doña Inés (III,3) explain the effect this unseen Don Juan has exercised on them. The analogy in this case enters into the idea of their romantic agony of being incessantly confronted with a fantastic image of Don Juan. Following this scene in each work, Don Juan enters to verbalize poetically his emotions. In the *zarzuela* it is a duet (II,8), while in the play of Zorrilla this is the famous "escena del sofá." The metaphorical usage of "ángel de amor" and the expression of the change in Don Juan caused by the personification of pure innocence are the same in both passages. And, of course, Doña Ana's statement of her inability to resist the feelings created in her by Don Juan emerges in a relatively similar manner as that of Doña Inés. Castillo has Don Juan evoke the image of "reading love" in the eyes and lips of Ana; whereas, Zorrilla allows Inés to be "fascinated and amorously poisoned" by the eyes and breath of Don Juan. Both dramatists suggest a flame of love that passionately scorches the heroine; and, likewise, each author has his leading lady, by means of the same simile, compare her inability to escape the magnetic attraction of Don Juan to the flowing of the river's waters towards the sea.

In the scene in which Don Juan humbly confesses to Don Gonzalo and asks to marry his daughter (C.: II,11; Z.: IV,9), both authors employ the same elements of *virtud* and *amor* as the key factors in Don Juan's plea. The combined forces of the two components create the reformation in Don Juan and serve as the cause of his

love for her. The applications of Don Juan prove to be in vain; his humility, being mocked, becomes converted into anger and defiance, and the result is the death of Gonzalo and Luis. As Don Juan makes his exit, Castillo, following the tradition of Zorrilla, allows the protagonist to exclaim:

Al cielo en mi quebranto  
llamó mi corazón,  
y pues mi voz no escucha,  
no soy culpable yo. (II,11)

In comparing these lines with the original ones of Zorrilla, one can readily see the direct influence:

Llamé al cielo y no me oyó,  
y pues sus puertas me cierra,  
de mis pasos en la tierra  
responda el cielo, y no yo.<sup>5</sup>

This influence appears not only in the selection of words, but also in the titanesque aspirations of Don Juan to subordinate and diminish the authority of fate.

In the pantheon scene where Don Juan ponders the beauty of the night and the vanity of his past experiences, both Zorrilla and Castillo provide the same setting and thoughts. The two authors employ *soledad*, *pensamientos*, and *recuerdos* in a similar verbal and ideological sense. Through their usage, they evoke the necessary mood for the fantastic animation of the statues.

A final similarity appearing near the last scene in both works is the request for Don Juan to repent and the actual words of his profession of faith. Castillo has the request come from Ana and Beatriz, while in the work of Zorrilla, Don Gonzalo states it. Don Juan's actual verbal repentance and belief in a divine power are expressed by Rafael del Castillo as follows:

Si un momento solamente  
me puede al fin salvar,  
Dios mío, yo en ti creo. (III,6)

This he does in much the same manner as Zorrilla had done thirty-one years earlier:

. . . Que si es verdad  
que un punto de contrición  
da a un alma la salvación  
de toda una eternidad,

yo santo Dios, creo en Ti. (2,III,2)

In this passage Zorrilla, in creating a less personal feeling, causes his Don Juan to appear in a more humble, awe-stricken manner. However, the basic elements—the idea and the conveyors of the idea—are virtually identical in the works of both authors.

In spite of the parallelism of the two works and the vast influence of Zorrilla, Rafael del Castillo has altered some facts as well as their manner of introduction. In the Don Diego-Don Juan scene, Castillo has the father reveal himself to Don Juan instead of having Don Juan forcibly remove Diego's mask as did Zorrilla. In the characterization of the father, Castillo entrusts Diego with a less abrupt role by guiding him to suggest that the two talk alone instead of in the presence of Don Juan's friends. A second innovation is found in Act II, Scene 4, where La Dueña and Camacho act out what is revealed only through later dialogue in the *Don Juan Tenorio*. The transforming of the "escena del sofá" into a duet has already been mentioned. The pantheon scene in the beginning of Act III is introduced in a new way by completely doing away with the sculptor of the work of Zorrilla and by forcing Don Juan's entrance into the cemetery to escape from an offended mob. While in the pantheon, the Don Juan of Zorrilla contemplates in a soliloquy the nature of reality; in contrast, Castillo allows a similar discussion to occur through the interplay of dialogue between Don Juan and Camacho. An additional change takes place at the dinner scene in the house of Don Juan. As the animated statue of Gonzalo makes its appearance, Castillo reduces the fantasy of Zorrilla to a more realistic plane by having the guests flee, instead of witnessing the scene from their state of swoon. Although Castillo had removed the fantasy of Zorrilla from the previous scene, he improvises at this time and injects a more imaginative element—the transforma-

tion of the room of Don Juan into the pantheon.

The relationship that exists between the *zarzuela* and the play of Zorrilla is basically the similarity in plot and in various analogous passages. The parallelism between the *zarzuela* and Zamora's play appears principally in the action of several scenes.

In the first place, the encounter that occurs between Don Juan and the students is chiefly derived from Zamora. To substantiate further this parallel, Don Luis, as in Zamora's work, comes to the aid of the Don Juan of Castillo. However, the principal difference is that Castillo directs the students, instead of Don Juan, to flee because the *zarzuelista* bases the personality of his Don Juan on that of Zorrilla instead of on the weak-willed bully of Zamora. Another scene inspired by Zamora is the one in which Luis reprimands his sister Beatriz for bringing assumed dishonor to their family. A final similarity is that Castillo and Zamora place Doña Ana at home instead of in the convent as Zorrilla does with his Doña Inés.

The salvation of Castillo's Don Juan at first glance seems to be inspired by Zorrilla. However, Castillo attempts to introduce a new element in this scene. In *No hay plazo. . .*, Zamora came to no concrete conclusions about the saving of Don Juan; but the author does suggest the possibility of eternal redemption. Zorrilla directly states the modern teaching that a moment of sincere contrition can blot out a lifetime of sinning. He further insures the salvation of Don Juan through the intercessions of Inés and the apotheosis of ideal love which stems primarily from pure innocence. Castillo picks up these factors—the theological intent and the innocence of Inés—and injects a third element into the personage of Beatriz: ideal beauty. Castillo has subdivided the deification of love into two ideals of which Ana and Beatriz are representative; the first, un-



blemished innocence, and the second, flawless beauty.

We see, then, that this *zarzuela* is a definite fusing, with minor innovations, of the Don Juan plays of Zamora and Zorrilla. Castillo receives from Zamora certain scene patterns and actions, and from Zorrilla direct poetic and ideological inspiration. The title, *El convidado de piedra*, was probably taken from the commonly used subtitle of Zamora's work; however, the *zarzuela* is, without any doubt, more an arrangement of the *Don Juan Tenorio* of Zorrilla. The importance of the *zarzuela* is twofold: Castillo introduces a new element into the salvation of the Romantic Don Juan, and the work stands as the first attempt to adapt the traditional image of the Don Juan personality to the musical-dramatic form of the *zarzuela*.<sup>6</sup>

# NOTES

<sup>1</sup> *El convidado de piedra* (Barcelona, 1875), p. 1. All subsequent references to this work will be taken from this edition.

<sup>2</sup> Although both of these plays were popularly, and at times preferably, known by this title, Castillo refers more to Zamora's work than he does to Tirso's. For a discussion of the use of the subtitle *El convidado de piedra*, and to see this subtitle employed to refer to both Tirso's and Zamora's plays, see, for example, Gerald E. Wade and Robert J. Mayberry, "Tan largo me lo fiáis and *El burlador de Sevilla* y *El convidado de piedra*," *Bulletin of the Comediantes*, xiv, no. 1 (Spring, 1962), p. 10; Emilio Cotarelo y Mori, *Tirso de Molina: investigaciones bibliográficas* (Madrid, 1893), p. 179; Narciso Alonso Cortés, *Zorrilla: su vida y sus obras* (Valladolid, 1943), p. 324; Felipe Picatoste, *Don Juan Tenorio* (Madrid, 1883), p. 133.

<sup>3</sup> Guillermo Díaz-Plaja, *Nuevo asedio a Don Juan* (Buenos Aires, 1947), pp. 105-106.

<sup>4</sup> *La légende de Don Juan* (Paris, 1911), I, 163.

<sup>5</sup> José Zorrilla, "Don Juan Tenorio," *Obras completas* (Valladolid, 1943), II, 1277. Further quotations from this play will be drawn from this edition.

<sup>6</sup> I sincerely thank Dr. John A. Ramsey for his helpful suggestions in the preparation of this paper.

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## EL REVISIONISMO EN LA VALORACIÓN DE LAS LETRAS Y CULTURA CONTEMPORÁNEA DE ESPAÑA

EDMUND STEPHEN URBANSKI

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El ambiente cultural de la España de hoy presencia ciertos fenómenos intelectuales que parecen indicar un cambio en la valoración de su cultura y en la revisión de su pensamiento ortodoxo hacia el extranjero.\*

En su ensayo reciente intitulado *Los españoles*, que constituye una serie de meditaciones sobre la idiosincrasia ibérica reflejada en sus letras, Julián Marías dice que "España es generalmente desconocida en todas partes y casi siempre mal entendida."<sup>1</sup> Marías empieza esta obra que hace gala a su talento, con una carta abierta a la opinión americana. Nota en ésta con sinceridad que en general "las ideas sobre España en los Estados Unidos son pocas y vagas." Afirma a la vez que aquí existe una minoría increíblemente bien informada acerca de su país, refiriéndose a los hispanistas. Lo que le inquieta, sin embargo, es que entre los norteamericanos medios exista la tendencia de confundir lo español con lo hispanoamericano, no menos que el hecho de que "la mayoría de los *expertos* aquí en asuntos españoles estén calificados así por su conocimiento de la lengua castellana y acaso por una residencia en la Argentina, Colombia o Cuba." Felizmente, Marías no incluye en esta clase a los catedráticos estadounidenses.

La preocupación del ensayista es más profunda por la conducta histórica española que por la actitud general del público norteamericano hacia España. Ésta como sabemos, estuvo condicionada a nuestras simpatías para con los republi-

canos durante la guerra civil y parcialmente obedeció a nuestro disgusto tradicional por el sistema totalitario que, aparentemente, está suavizándose en los últimos años. Sin quitarle mérito literario, Marías cita la novela de Hemingway *For Whom the Bell Tolls*, en la cual aparte de acentuar su partidismo político, nota también cierta "idealización" de la conducta española por parte del autor. Sin hacer caso de su carácter o simpatías políticas, tal "idealización" basada sólo en el entusiasmo y el interés como los únicos medios de comprender el pueblo español, es conceptuada por Marías un tanto peligrosa. Se corre el peligro—afirma—de dejar la sustancia misma de la vida, las motivaciones, a veces oscuras y no siempre lógicas, de la conducta humana.

A este planteamiento psicológico siguen las meditaciones sociofilosóficas acerca de la complejidad idiosincrática española, que parecen una exposición tanto científica como apologética. A grandes rasgos, Marías registra las siguientes características: el pueblo español es poco utilitario; con esto no quiere decir que sea especialmente generoso o desinteresado, sino que antepone su pasión, su capricho o sus humores a su conveniencia. A veces sorprende cierta apatía advertida en los españoles, especie de inercia que se prolonga tanto que no se acaba de entender. Habría que tener en cuenta el cúmulo de decepciones y desilusiones que gravitan sobre el alma de cada español, y que en cierto modo obturan por sí solas su visión del futuro. Agréguese en segundo término, el poder casi incontrastable que hoy tienen los instrumentos de control estatal, cuando se usan restricciones.

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\* An enlarged version of a paper read at the MLA annual meeting in 1963.



En el concepto de Marías, el español ha sido siempre y es todavía uno de los hombres más fácilmente dispuestos a jugarse la vida. Lo atestigua la historia entera de España. Pero tiene cierta pereza para jugarse algo que sea menos que la vida. Sin embargo, el español "tarda" algún tiempo en arriesgarse la vida, sobre todo, cuando lo ha hecho anteriormente y ha visto que su sacrificio ha sido inútil. Por esta razón así como por el cansancio resultado de su riesgo anterior, disminuye su voluntad y hasta cae en un estado letárgico conocido mejor como "abulia." Quizá por eso no se nota en España tanto el valor cívico, cotidiano, lento y tenaz, como el valor agresivo, violento e instantáneo. Pero el español se despierta tras períodos de abulia y entonces con toda la confianza y quizá por impulso, está de nuevo dispuesto a jugarse la vida. Y es característico que lo hace de una vez y no "a plazo," como si quisiera revindicar su conciencia.

La interpretación de la idiosincrasia peninsular por Marías es original, pues la expone de este modo:

La estructura del español se parece a la de los melocotones. Es esta una fruta delicada, que se corrompe fácilmente; pero tiene un grueso y duro hueso central, a prueba de todo, inquebrantable e incorruptible. El español puede corromperse, desmoralizarse, envilecerse, pero sabe que tiene siempre, como un hueso, un núcleo sano e intacto. Sabe que un día, cuando llegue la hora, echará mano de ese último núcleo y se portará como un hombre, se jugará la vida limpiamente.<sup>2</sup>

No menos interesante es la justificación psicológica y emotiva de la actuación española que se caracteriza por ambigüedad, típica también de otra gente. Pues, esta ambigüedad le da al español cierta tranquilidad para corromperse, porque sabe que nunca se corromperá del todo. La esperanza en el perdón le da cierta tranquilidad de pecar. Se envilece hasta cierto punto, quizá innecesariamente, contando con que podrá mirarse otra vez al espejo sin enrojecer. Según Marías, esta especulación es peligrosa como lo es la de Don Juan,

que aventura su salvación a cada instante, contando con un mañana siempre pospuesto: ¡Cuán largo me lo fiáis!

Marías subraya también otro fenómeno de importancia particular para cada español: su vida privada, llena de intensidad y sabor no siempre bueno. Como reflejo del individualismo ibérico, la riqueza de la vida española se caracteriza por el trato humano, la proximidad, facilidad, frecuencia e intensidad, la conversación libre, espontánea y vivaz, que brota por todas partes. Sus otros rasgos son el uso del tiempo, su goce, la intensidad del trabajo, aunque Marías no oculta que hoy en España no todos trabajan o muy poco, pero muchos lo hacen enormemente, sobre todo, los profesionales distinguidos. En esta diversidad idiosincrática no faltan también el arte y acaso la elegancia de saber perder el tiempo, lo que en la irónica observación del ensayista español, es una excelente inversión! Por otra parte, de gran recompensa para los españoles son su relativamente alto sentido de espiritualidad y su percepción estética de la belleza, rasgos aun cuando no subrayados suficientemente por Marías, se notan en el ambiente español al igual que el patriotismo a través de sus manifestaciones más diversas, con mucha notoriedad.

La declaración de Marías acerca de la libertad en la España de hoy es para los norteamericanos de singular interés. Según él, no es lo mismo tener libertad, que ser libre, y que sin ésta no se puede ser plenamente libre, pero por otra parte, siempre se tiene alguna libertad. Por eso, es algo sorprendente su aseveración según la cual "en España existen, viven y actúan algunos de los espíritus más libres de Europa," especialmente cuando en otro lugar de su ensayo confiesa que

el hecho de que en España haya escritores—y no solo hombres que escriben, incluso algunos que lo hacen al dictado—debiera dar que pensar a los que propenden a soluciones demasiado simples. No hay muchos, ciertamente, y los desmayos los acechan en todas las esquinas; pero existen, y son reflejo de esa vida real, no sólo

intelectual y literaria, que es el subsuelo en que ésta hunde sus raíces<sup>3</sup>.

Quizá esta aclaración exonere algo el juicio anterior del gran discípulo de Ortega y Gasset, quien, por otra parte, mantiene el riguroso tono analítico respecto a otros asuntos fundamentales de su patria.

Marías no cree que los problemas de España, vistos desde la perspectiva universal, sean graves. Dado el desarrollo técnico y las potencialidades del mundo actual, según él, los problemas económicos, sociales y administrativos españoles son menores y fácilmente superables con un poco de esfuerzo y acierto, y con una ayuda que no faltaría. Sin embargo, el único problema de España que preocupa al ensayista, es el de ella misma. Para Marías, esto quiere decir: "salvar su concordia, tantas veces y siempre amenazada; respetar la multiplicidad de elementos—regiones, grupos sociales, intereses, opiniones—de que su unidad se nutre, sin intentar sustituir una unidad viviente por un inerte bloque monolítico; abrirle el futuro, que es reino de libertad."<sup>4</sup> El optimismo de Marías en tal respecto se basa en la vitalidad del pueblo español que se revela a cualquiera a través de su pasado. Por eso, sus posibilidades le parecen grandes, pero en grave riesgo de desvanecerse y malograrse para lo que resta del siglo.

Más que la valoración de la idiosincrasia española, a Marías le preocupa el situar a España en el lugar que le corresponde en la cultura universal. Por eso, el ilustre ensayista hace un conciso y concienzudo examen de la contribución española al tesoro intelectual del Occidente. A través de éste llega a la siguiente conclusión:

De 1500 (*La Celestina*) a mediados del siglo XVII (Velázquez, Quevedo, Calderón) la aportación de España a la cultura europea fue incompleta, pero de enorme volumen y con extraña frecuencia alcanzó la genialidad. Incompleta, porque faltaron en ella casi enteramente—al menos en forma creadora—las ciencias matemáticas y naturales, y la filosofía sólo tuvo una figura de primer orden (Suárez) después de los humanistas del siglo XVI, de los cuales sólo

Luis Vives había tenido personalidad filosófica original, dentro de los límites en que los humanistas europeos la alcanzaron. En cambio, desde la muerte de Quevedo o si se quiere, de Calderón, hasta fines del siglo XIX, se produce una larguísima ausencia de genialidad en España. Intelectualmente, España queda afectada durante todo el siglo XIX por un anacronismo que hace literalmente extemporáneas sus creaciones y les impide tener el impacto que por su calidad a veces hubieran debido tener.<sup>5</sup>

Un período de originalidad creadora en la cultura española hizo posible la generación del '98, que canceló súbitamente el decálogo intelectual de la España del siglo XIX; la del XX estuvo, al menos en lo más alto, "a la altura del tiempo." Como fulgores literarios contemporáneos Marías señala a Unamuno, Ortega y García Lorca, pero también considera a Baroja y Juan Ramón Jiménez, entre otros, como de primer rango.

Marías despliega gran fe en las actividades intelectuales, científicas y artísticas de la España de hoy, considerándolas como el renacimiento de la cultura. Sin embargo, respecto al estado presente de esta cultura, a veces calificada entre algunos españoles e hispanistas extranjeros, como "medio siglo de oro," Marías procede con cautela en tal calificación. El autor parece algo preocupado por el debilitamiento de los lazos intelectuales entre España e Hispanoamérica, después de la guerra civil. Sin embargo, no deja de mencionar la creciente difusión de las letras españolas de la hora, amén de la fundación de editoriales desde México a la Argentina, cuyo desarrollo se debe en parte a los buenos oficios de cooperación de los emigrados españoles, así como a su aportación intelectual a las bellas letras de Hispanoamérica.

Semejantes inquietudes sobre varios temas literarios preocupan también a otros escritores españoles, de los cuales señalamos aquí al crítico literario Guillermo de Torre, al novelista José María Gironella, y a tres historiadores de las letras, Juan Luis Alborg, Gonzalo Torrente Ballester y Domingo Pérez Minik.



De Torre publicó en el No. 74 de la revista hispánica *Cuadernos*, editada en París, un ensayo bajo el título significativo "La difícil universalidad de la literatura española." Contrario a la tradicional valoración dialéctica, De Torre indica con mesura analítica, la difusión limitada de la literatura española y su conocimiento en el mundo. Desde la perspectiva histórica, considera como causas principales de este fenómeno: el popularismo limitado y el provincialismo. A estos factores quizá pudiéramos agregar el "españolismo," que en su esencia se opone al universalismo, aun cuando algunas obras españolas no carezcan de esta virtud literaria. En sus divagaciones De Torre no vacila en mencionar el desenfrenado espíritu autocrático peninsular, así como la aspereza con que los españoles juzgan, a veces, los valores propios, con una violencia y una crueldad de la que es difícil encontrar equivalente en otras literaturas.

De Torre hizo un riguroso examen de muchas obras extranjeras de carácter antológico, con motivo del cuarto centenario del nacimiento de Lope de Vega, que hemos celebrado en 1962. En pos de las resonancias del teatro lopesco, De Torre se dio cuenta de que casi siempre había relatos de Cervantes o Calderón; a veces de Quevedo u otro autor español, pero poco de Lope cuyo nombre con frecuencia se había omitido. Desde luego, notables excepciones son los libros sobre Lope de los especialistas tanto peninsulares como extranjeros, pero según nota De Torre, "los juicios adversos sobre Lope menudean casi en proporción parigual a los panegíricos."<sup>6</sup>

Entonces surgen en nuestra mente las siguientes preguntas: ¿Cuál es la causa de tal desacuerdo acerca de la obra lopesca, y aún más, de su menosprecio? ¿Es Lope un clásico mundial? ¿Desarrolla o no los problemas universales, que le merecieran el título de comediógrafo de primer rango? Quizá la mejor respuesta viene del mismo Lope, quien en el prólogo a sus Comedias

(1627) confesó francamente: "Sólo agradar a los españoles tengo por máxima." Sin quitarle, pues, el mérito de fecundidad extraordinaria y variedad genérica, no es extraño que Menéndez y Pelayo y Américo Castro, al confrontar a Lope con Shakespeare y Molière, le consideren autor de segunda categoría, ya que carece de la universalidad psicológica de ellos. Tal vez, el aún discutido problema lo resuelva el mismo Menéndez y Pelayo, quien dice con perspicacia que "Lo que nuestro teatro gana en nacionalidad, lo pierde en universalidad: está demasiado sujeto al terruño para eso, está demasiado pegado a nuestra raza para que pueda parecer natural y simpático a otros pueblos."<sup>7</sup>

Muy interesante y algo análogo a Marías, es también un análisis conciso acerca del carácter de la literatura española en su desarrollo histórico, con el cual De Torre terminó su ponencia en el Primer Congreso Internacional de Hispanistas, que se celebró en Oxford, en 1962. Contestando a su propio planeamiento sobre la difícil y debatida universalidad de las letras españolas en nuestro tiempo, De Torre las caracterizó de este modo:

Después de un universal siglo XVII tuvimos un siglo XVIII, que intencionalmente fue europeo, pero que de hecho casi se quedó en galicano, sin que alcanzara a darle relieve internacional, ni siquiera un Feijoo. Sobrevino después un siglo XIX muy localista y aún provinciano, con la paradoja de que la única personalidad genial del mismo en sus finales, Galdós—así como en los principios fue Larra—, extrajera sus poderes precisamente de tal limitación de horizontes. Y nos hallamos en los promedios avanzados del XX, cuando ya se ha experimentado un cambio notable en este punto, cuando la literatura española, sin dejar de ser ella misma, sale de sí misma, y cuando al menos tres autores han pasado a adquirir categoría internacional, visible ante todo en la babelización de sus obras.<sup>8</sup>

De Torre se refiere aquí a Ortega, Unamuno y Federico García Lorca. A la vez advierte él que: "este internacionalismo no implica forzosamente un ascenso del nivel de calidad general, pero sí presupone por parte de los autores y de toda una literatura un grado de exigencia: la que

debe afrontarse en cuanto se sale de la órbita casera y se entra en una escala de valores ajustada a medidas internacionales."

De Torre demuestra un sorprendente equilibrio de realidad respecto a la potencialidad en la difusión de las letras en general en el mundo hispanoamericano, al manifestar que: "en muchos casos, las expresiones literarias que disfrutan en la América Hispánica de mayor favor serán las más internacionales, es decir, aquellas donde prevalezca lo europeo sobre lo español."<sup>9</sup> Este juicio dista mucho del de Marías quien al aparecer confía demasiado en la preponderancia intelectual de la Península en el Nuevo Mundo bajo la vieja bandera de "Hispanidad," ya que ascribe a España el papel de la Plaza Mayor de Hispanoamérica. Al distinguido filósofo español le inquietan, sin embargo, las consecuencias de la "congelación" político-cultural de su patria durante los últimos veinticinco años. Por eso, sugiere que España vuelva a integrarse plenamente en Occidente, lo que la situaría en una perspectiva aventajada, aun cuando tema un tanto la "proletarización" de algunas partes de Europa, desde luego, en el sentido social más bien que económico, ya que el último podría alzar el nivel de vida.

De Torre al igual que Marías, reconoce el esfuerzo cultural de los emigrados peninsulares en el extranjero. Con tal motivo les rinde un homenaje al decir que "las fuerzas del hispanismo se han visto acrecidas en el último cuarto del siglo merced a una contribución inesperada: la de los propios intelectuales españoles fuera de España."

Un ferviente partidario de la integración cultural de España al ritmo europeo, lo es José María Gironella. Aparte de su notable éxito con las novelas históricas de acento épico, *Los cipreses creen en Dios* y *Un millón de muertos*, Gironella ingresó inesperada y casualmente en el campo de la crítica literaria. Tal impresión al menos nos da su ensayo "¿Por qué el

mundo desconoce la novela española?", que apareció en el volumen X de la revista *Estudios Americanos* en Sevilla. Conviene hacer notar que mientras la síntesis literaria de Marías y De Torre oscila entre la valoración general y las peculiaridades de la España cultural de antaño y de hoy, Gironella hace un examen paradigmático de un solo género literario que él mismo cultiva e indudablemente conoce bien. Su inventario de las calidades y defectos de la prosa más difundida en España, abarca juicios francos, bien medidos y reveladores.

Tienden a explicar las posibles causas del fracaso de la novela española en el mundo, relacionándolo con el complejo de la idiosincrasia peninsular más bien que con la exagerada "hispanofobia" o desinterés extranjero por la literatura española en general. Entre las causas que disminuyen la popularidad de la novela fuera del suelo español, Gironella señala el esteticismo, es decir, la excesiva preocupación estilística, el hermetismo temático o sea el localismo, la falta de imaginación que en España se confunde a menudo con exageración, el cultivo de la apariencia, el sentimentalismo exagerado y, sobre todo, la ausencia de los problemas universales, causada por un provincialismo satisfecho. Las otras características de la novelística española, según Gironella, son las siguientes: la desconfianza en el hombre cuya silueta se quiere captar, ha conducido a los novelistas a la frecuente producción de personajes de psicología primaria, instintiva, pero también dotados de debilidad. Debido al fabuloso número de personajes aún en los mejores novelistas como Galdós y Baroja, la atención por ellos no ha sido morosa, concienzuda, analítica. Han sido un poco personajes de quita y pon, retazos de vida, individuos casi superficiales.

Gironella cita las novelas de Proust, producto de lo contrario, del excelente criterio que el hombre francés tiene de la



civilización, de la complejidad de sus compatriotas, lo cual le lleva a pensar que vale la pena detenerse en el estudio de sus centros espirituales. Esta comparación quiere decir que los personajes de las novelas españolas le han parecido al mundo casi caricaturales, aunque el español no sea así. Hay también una insobornable tendencia a desorbitar las cosas y los hechos, lo que en conjunto provoca la falta de verosimilitud. La frecuente repetición de este fenómeno es visto como extravagancia por los extranjeros. Aquellos se quejaban a Gironella al respecto, refiriéndose a veces a los escritores considerados por los españoles como mansos o moderados.

Aunque en España se acusa a los nórdicos de ser lentos y carecer de agilidad mental, Gironella lo considera otro mito como el de la imaginación española, afirmando que: "En lo que nosotros les superamos no es en agilidad mental, sino en prisa mental, y desde luego en prisa verbal." Y continúa así: "Porque, resulta que esas personas de zonas frías, por otro lado captan perfectamente producciones mucho más descaradamente sibilinas que las nuestras y leen habitualmente a Poe o a Kafka y se entusiasman sin reservas con las extravagancias—esta vez auténticas—de Don Quijote."<sup>10</sup>

El descontento de Gironella parece bien justificado cuando señala el sentimentalismo excesivo y el patriotismo volcánico como monstruosidades del carácter español, presentados por la novelística española en contextura paradójica. La demasiada atención al paisaje español y la frecuente preocupación por los asuntos nacionales, son otros factores que tienen sin cuidado al lector medio de París, de La Habana o de Estocolmo. No menos interesante es el balance numérico que Gironella hace de novelistas que España había dado en un siglo, cerrando el período en 1936. Según su criterio estético, aquéllos son los siguientes: Alarcón, Valera, Clarín, Pardo Bazán, Galdós, Palacio Valdés, Valle In-

clán, Unamuno, Baroja, Pérez de Ayala, Azorín y Gómez de la Serna. Debido al polifacetismo o sea la variada actividad literaria de algunos, Gironella reduce su número a media docena. En ésta incluye a Baroja, Galdós, Alarcón, Valera, Pardo Bazán y a Palacio Valdés, mientras que los demás considera novelistas de rebote; quizá con la indecisa clasificación de Gómez de la Serna, quien ha traspuesto sus novelas a un plano indefinible. Este número reducido de novelistas "puros" no es, pues, muy grande.

Gironella deplora que aun aquéllos son poco conocidos en el extranjero, porque durante su residencia allí se dio cuenta de que de popularidad a la sazón gozaban Cervantes y Blasco Ibáñez. Aunque Gironella no se atreve a hacer un horóscopo literario para el grupo de novelistas del '39, al cual él mismo pertenece, manifiesta que si el mundo no se interesara por ellos, la culpa no sería del mundo, sino de la falta de auténticos talentos de dimensión universal. Porque el conocido novelista español no cree en los "incomprendidos." Gironella lamenta asimismo la idea preconcebida de unos compatriotas suyos sobre la "decadencia" de algunos países occidentales, de los cuales, según cree él, muchos de su generación todavía podrían aprender algo.

La franqueza con que Gironella se expresa sobre la novelística española moderna, muestra que el autor ha podido vencer las barreras ortodoxas del pensamiento peninsular, convirtiéndose en un revisionista crítico-literario, cuya voz será escuchada con atención en el Nuevo Mundo. Aunque nos imaginamos que no sea enteramente aceptable por todos sus coterráneos, ¡cuánto difiere de la reciente declaración de Camilo José Cela, hecha a una revista hispanoamericana, de que no sabía nada de México, porque no le importa nada lo que está lejos de él, ya que su personalidad funciona sólo en España!<sup>11</sup>

Interesantes opiniones sobre la novela es-

pañola las expresan también los historiadores de las letras y críticos profesionales tales como Alborg, Torrente Ballester y Pérez Minik. Sus voces tienen gran peso, porque tratan del género literario más difundido en España, el cual evidentemente pasa por una seria crisis evolutiva e ideológica más de lo que se dan cuenta los propios novelistas.

Alborg, comparando la novelística española contemporánea con la de otros países, nota estas deficiencias en la producción actual de la mayoría de los escritores peninsulares: falta de ambición de trascender, poca "intelectualización" que le diera profundidad ideológica y universalismo, fecundidad de monotonía y tendencia imitadora, demasiada objetividad que sacrificando la personalidad y subjetivismo del autor hace la novela lamentablemente impersonal. Aunque no niega que las novelas de este tipo existan fuera de España, Alborg llama nuestra atención sobre la proliferación en España de traducciones de las novelas extranjeras. Aparentemente, ellas llenan el vacío existente en el mercado literario ibérico, aun cuando haya oposición contra dichas traducciones y se mantenga la laudable tendencia a otorgar premios a los novelistas, algunos de los cuales son, sin embargo, de desigual categoría. Alborg dice que un miembro del jurado del "Nadal" aseguraba que cada año son incontables las novelas presentadas que tratan de imitar el tema y el estilo de la novela premiada en el anterior. Tal caso de mimetismo entre los autores jóvenes aunque comprensible es peligroso, mas al tratarse de los ya establecidos nos parece de poco mérito. . .

Lo que particularmente parece inquietar a Alborg es la ausencia de la perfección cualitativa de la novela actual española por lo cual difícilmente se la podría comparar con semejantes obras de los autores franceses, ingleses, norteamericanos, italianos, polacos, suecos, alemanes, etc. Estos a través de sus temas presentan conceptos

de sustancia ideológica o filosófica que los separa de los asuntillos y sucesos de actualidad efímera, los cuales se leen hoy y se olvidan mañana. Aun cuando, pues, Alborg admita la sorprendente diversidad española en el aspecto argumental, le parece alarmante la escasez de personalidades definidas como protagonistas de la novela de hoy. Es quizá por eso que el distinguido crítico literario peninsular considere "su impersonalidad, su objetividad, sus anecdotillas, sus *sucesos*, su ausencia de íntimo lirismo—entendido éste en el más complejo sentido de proyección de un cordial sentir—, una isla sin istmo de contacto con los grandes continentes literarios donde se cuecen las tortas de buena pasta."<sup>12</sup>

Es evidente que Alborg desea ver en la novela española más ideales humanos de trascendencia universal que la tendencia localista que apenas satisface los intereses regionales. Esta hondura asegura sólo la "novela intelectual," todavía poco cultivada en España donde su representante genuino es Pérez de Ayala. Esta "intelectualización" es pues uno de los principales puntos de la postura crítico-literaria de Alborg, quien además hace interesantes comentarios sobre la llamada crisis de la novela española. La considera una consecuencia de la proliferación de los modernos medios de información, tales como el cine, revistas, reportajes, televisión y radio, que han arrebatado a la novela su dominio de la información. Frente a este peligro—cree el autor—la novela no puede salvarse sino en profundidad, renunciando a cazar un público que ya no es suyo y entregándose a una tarea mucho más responsable.

Sobre la crisis de la novelística española una opinión analítica la expresa Gonzalo Torrente Ballester, un historiador de las letras más tradicionalista que Alborg. Torrente Ballester, después de escudriñar la ficción literaria de los últimos cien años, llega a la conclusión que la novela española moderna desde 1870 es un género en perpetua crisis, y esto en contraposición a



"la poesía o el teatro, cuyos períodos críticos sobrevienen al final de ciclos bien colmados de excelencia." Al igual que Alborg, según él, la crisis permanente de la novela peninsular no se parece en nada al debilitamiento temporal de la novela europea, ya que la atribuye mayormente a la falta de tradición. Desde luego, Torrente Ballester no menosprecia la excelencia novelística ni de Galdós, ni de Baroja, tampoco la de Pérez de Ayala, quienes—según él—pudieron haber servido de capitanes de escuela novelística y no lo fueron. Tampoco sirvió como punto de partida Ortega y Gasset y esto a pesar de haber incluido en su famosa *La deshumanización del arte* el ensayo más agudo sobre el tema novelesco en España, en la cual también analizó los altibajos de la novela europea.

Torrente Ballester ve las razones de la crisis novelística de España en la historia personal de cada uno de sus grandes novelistas, la cual se ha repetido en los años de aprendizaje de los contemporáneos. Según su parecer, este drama consiste en: "vivir rodeado de un mundo riquísimo, necesitado de exposición, y carecer de los medios expresivos, ya que los vigentes son inútiles por anticuados, y los idóneos están por inventar. Se acude entonces a tradiciones extranjeras, se toman a préstamo formas ajenas como fundamento de posible futuro estilo original."<sup>13</sup>

Sin embargo, los juicios moderados y hasta casi españolistas de Torrente Ballester se reflejan en su pensar manifestado en la "Carta-prólogo a un escritor español," que precede su popular *Panorama de la literatura española contemporánea*. Ocupándose en ella de varios asuntos culturales de su patria, las letras y los escritores, el distinguido historiador de las letras da rienda suelta a interesantes reflexiones personales. Algunas parecen el producto de su cristalización intelectual, mientras que otras manifiestan la sagacidad raramente hallada en los críticos peninsulares. Así, Torrente Ballester dice que: "España

no es un país de literatos, ni lo ha sido nunca. Sólo en ocasiones muy contadas y de corta duración la sociedad española, la de ahora y la de siempre, ha concedido al escritor atención y estima. Lo general es que escribamos a contrapelo de la sociedad, o, en el mejor de los casos, ante su indiferencia."<sup>14</sup> Aun más curiosa es la motivación que lleva a los escritores peninsulares a proseguir su carrera. En tal respecto, Torrente Ballester explica que el escritor español compensa la falta de dinero con la avidez de gloria, traducida en respeto de los más próximos. Concibe la crítica no como examen objetivo y juicio imparcial, sino como elogio, lo que dicho autor considera síntoma de mala salud literaria del país.

Hablando de su propia actitud y la de los demás escritores peninsulares hacia la cultura occidental, Torrente Ballester asegura que muchos como él sienten lo español como parte de lo europeo y de lo cristiano. A veces, sin embargo, les vienen ganas de mandar a paseo su europeísmo y refugiarse en el más áspero iberismo, que ahí está intacto, con toda su crueldad, frío y burlón, no como su amada cultura europea casi destruida por los instrumentos que ella misma crea. No menos honesta parece la afirmación del autor de que desde hace más de veinte años, la política se mezcla a la literatura y enturbia los juicios, lo que—en nuestra opinión—explica en parte el difícil desenvolvimiento de la prosa de España bajo el régimen franquista del último cuarto del siglo.

A propósito de la ingerencia política en las letras españolas una interesante observación la hace otro crítico peninsular, Domingo Pérez Minik, en su obra *Novelistas españoles de los siglos XIX y XX*. Al hojear los matices de la novela moderna, se sorprende que por ejemplo en Francia las corrientes novelísticas son menos sometidas a cambios que en España donde parecen entrelazados con las transformaciones políticas. Aunque Pérez Minik no ofrece una

explicación completa de tal fenómeno, no nos parece arriesgado asumir que éste tiene una estrecha relación con la sensibilidad ibérica de los gobernantes, que es más caprichosa que la de otros pueblos latino-europeos y aun los hispanoamericanos. Quizá tal ocurrencia explique la tensión máxima y la tendencia hacia la exageración en la prosa española de hoy, que trata de descargar su acumulación de emocionalismo ya que no encuentra para eso cabida en la esfera social y política. Nuestras suposiciones parecen confirmadas por la aseveración generalizada de Pérez Minik de que "La pérdida de la libertad política y personal ha desatado al fariseo que todos llevamos dentro. Una cortina de mentiras, de tópicos y de cómoda injusticia cubre nuestras vidas anegándolas."<sup>15</sup>

Quizá por eso los refinados analizadores de la realidad española con Ortega y Gasset a la cabeza, al afirmar la condición trágica de la novela, ya hace tiempo hayan abogado por la inyección en ella de un humor aristofanesco. Éste se había cultivado en la época de Cervantes y efímeramente después, pero ahora se nota su ausencia excepto en algunas piezas de teatro y quizá en los libros para niños. La trayectoria lógica del pensamiento de Pérez Minik lo lleva a indicar que la novela española en su transcurso histórico fue siempre comprometida. Afirma que

Del Lazarillo a Cervantes, de Quevedo a la Picaresca, de Alarcón a Baroja, hubo en toda época una intención política, lo mismo en el teatro que en la novela, artes contaminados por excelencia, una voluntad superior de no saber separar realidad e individuo, un trasudado más o menos amplio o húmedo de nuestra existencia social, de nuestra negación o afirmación del mundo circundante.<sup>16</sup>

Aunque no sea una declaración reveladora, ésta es una prueba más de la estrechez entre lo literario y lo político, que asume casi proporciones sincréticas si no fuera por motivaciones paradójicamente opuestas, las cuales casi por regla distancian a los dos campos.

Este fenómeno como un germen idio-

sincrático típicamente español, no está ausente ahora y a veces inesperadamente pone de manifiesto la inquietud intelectual con sus repercusiones explosivas. Tal ejemplo lo constituyen las novelas de Juan Goytisolo, quien de una manera violenta ataca los valores sociales de España todavía impregnada de recuerdos de la guerra civil. El autor reside desde hace unos años en Francia. Goytisolo empezó su carrera novelística con *Juegos de manos* (1954), la mejor novela "negra" del período postremendista, la cual al igual que las demás están cargadas de sentimientos que oscilan entre la degeneración de valores y el anarquismo intelectual. En su conjunto es una protesta contra la situación actual de España, semejante a la que inspiró a Goytisolo a escribir un artículo intitulado "España y Europa" en la revista francesa *Les Temps Modernes*.<sup>17</sup> El autor, debatiendo allí el informe oficial sobre la situación española, propuso la transformación social y política de su patria, porque consideraba la perpetuación de la estructura vigente como barrera al desarrollo nacional. ¿Sería la denuncia de Goytisolo una prueba del revisionismo político o simplemente una manifestación de su desconformidad social? Goytisolo es también autor de ensayos críticos *Problemas de la novela* (1959), que revisan los valores tradicionales de la novelística, así como autor de una "Carta de Francia" en la que en 1958 anunció con orgullo el creciente interés del público galo por las letras españolas.

En conclusión, tanto las meditaciones filosóficas de Marías, el realismo crítico de De Torre, las hábiles opiniones de revaloración de Alborg, Torrente Ballester y Pérez Minik, el revisionismo literario de Girone-lla y el revisionismo político de Goytisolo, constituyen un presagio de los cambios que gradualmente están ocurriendo en la mentalidad española de hoy. Estos escritores muestran en su mayoría una actitud conciliadora para con el mundo exterior, la cual se manifiesta en aceptar ciertas reali-



dades mudables, también respecto al panorama interno. Es notable que en su mayoría vivieron algunas temporadas en el extranjero. Quizá esto explique cierta dosis aunque desigual de su elasticidad intelectual, pero sin afectar su vigorosa individualidad ibérica. No sabemos si estas voces vaticinan el "medio siglo de oro" de la cultura española moderna, pero seguramente señalan la renovación del pensamiento en algunos escritores distinguidos y leídos en los Estados Unidos.

## NOTAS

- <sup>1</sup> Julián Marías, *Los españoles* (Madrid: Rev. de Occidente, 1962), p. 12.
- <sup>2</sup> Ibid., p. 18.
- <sup>3</sup> Ibid., p. 20.
- <sup>4</sup> Ibid., p. 21.
- <sup>5</sup> Ibid., ps. 239, 241.
- <sup>6</sup> Guillermo de Torre, "La difícil universalidad de la literatura española," *Cuadernos*, No. 74

(París, 1963), p. 45.

<sup>7</sup> Ibid., p. 49.

<sup>8</sup> Ibid., p. 50.

<sup>9</sup> Ibid., p. 42.

<sup>10</sup> José María Gironella, "¿Por qué el mundo desconoce la novela española?" *Estudios Americanos*, Sevilla, Vol. x (1955), p. 161.

<sup>11</sup> Raul Pérez Mendoza, "Camilo José Cela, el novelista español de la posguerra habla para México," *Magazine Novedades*, México, 28 de abril de 1963, p. 6.

<sup>12</sup> Juan Luis Alborg, *Hora actual de la novela española* (Madrid: Taurus, 1958), Vol. I, p. 66.

<sup>13</sup> Gonzalo Torrente Ballester, *Panorama de la literatura española contemporánea* (Madrid: Guadarrama, 1956), p. 441.

<sup>14</sup> Ibid., p. 12.

<sup>15</sup> Domingo Pérez Minik, *Novelistas españoles de los siglos XIX y XX* (Madrid: Guadarrama, 1957), p. 237.

<sup>16</sup> Ibid., p. 236.

<sup>17</sup> Juan Goytisolo, "L'Espagne et l'Europe," *Les Temps Modernes*, París (julio de 1962). Este artículo constituye una refutación de un artículo sobre el estado socio-político de España, publicado previamente por Enrique Ruíz García en la revista *Índice*.

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## TOWARD A CLASSIFICATION OF THE "GREGUERÍA"

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The study of the *greguería*, a literary genre named, popularized, and cultivated by Ramón Gómez de la Serna from 1910 until his death in 1963, would be incomplete without an attempted classification of the many thousands of ingenious expressions which he created during his lifetime. The purpose of this paper is to provide a source of reference that will enable the interested reader to have at his fingertips a selective tabulation of the variety of typographical categories and most-used word play types which contribute to the verbal technique of the *greguería* of Ramón Gómez de la Serna, together with some of his other major sources of inspiration. All of the selections were taken from the 1955 edition of his *Total de greguerías* (Madrid: Aguilar).

## I. Typographical Categories

Gómez de la Serna has manifested a predilection for the visual effect of typography, having indulged in considerable play with the humorous possibilities of letters, numbers, and other typographical signs.

## Letters

La A es la tienda de campaña del alfabeto (p. 164).

La B nunca acaba de disparar su flecha (p. 788).

Cuando la C tiene en la mano la copa de beber se convierte en G (p. 898).

La F es el grifo del abecedario (p. 541).

La i es el dedo meñique del alfabeto (p. 312).

La K es una letra con bastón (p. 957).

La ñ tiene el ceño fruncido (p. 468).

[illegible]

La O es el bostezo del alfabeto (p. 1037).

Rrrrrrrr (Un regimiento en marcha) (p. 1438).

La S es el anzuelo del abecedario (p. 232).

La T es el martillo del abecedario (p. 92).

La U es la herradura del alfabeto (p. 978).

La X es el corsé del alfabeto (p. 437).

La Y griega mayúscula es la copa de champaña del alfabeto (p. 95).

## Numbers

El 4 tiene la nariz griega (p. 566).

El 5 es un número que baila (p. 578).

El 8 es el reloj de arena de los números (p. 1474).

El 11 son los dos hermanitos que van al colegio (p. 848).

### Other typographical signs

El dólar es una S con bastoncito (p. 121).

Los guiones son los valles de lo escrito (p. 98).

El etc. etc. etc. es la trenza de lo escrito (p. 151).

La media luna mete la noche entre paréntesis (p. 274).

Las golondrinas entrecomillan el cielo (p. 372).

Thus, aside from playing verbal diagrams with numbers and the alphabet the author has done likewise with other written signs which have served as initial stimuli in the *greguería* because of their sound and also because of their visual aspect. For example, in the following *greguería*: *La ñ dice adiós con su pañuelo a los niños y a los ñoños* (p. 364), in addition to the humorous repetition of the ñ sound, the idea here has also been suggested by the shape of the letter ñ as it appears on the printed page—the tilde supposedly representing the floating handkerchief of the ñ waving good-by. The important result, as illustrated by all the foregoing examples, is that the typographical signs are released from their real function and given new meaning in the *greguería*.

The existence of a group of *greguerías* centered around the presence of the letter H in words in Spanish, though unpronounced, provides us with an excellent transitional category from letter play to word play. In the following group the letter H takes on an importance much more valid than the phonetic one in the body of the word. Gómez de la Serna seems to have been dedicated to the establishment of a separate meaning for this



letter in the Spanish alphabet which, to a certain extent, has no phonetic justification. In the *greguería* it has found a purpose for being—in fact, various purposes—in the context of a word made possible at times because of its resemblance to something else. The resulting hypotheses and suggestions of Gómez de la Serna are humorous possibilities of his new reality:

Si el honor pierde su hache, está perdido (p. 715).

Escribía habrigo con hache porque así resultaba más abrigado (p. 16).

No sé cómo le queda aun la hache a nihilista (p. 334).

Harmonía debe escribirse con hache, porque esa H es la lira de la palabra (p. 423).

El colmo de la errata es poner "herrata" (p. 293).

## II. Word Play

One of the most significant aspects of the verbal technique of the *greguería* is the constant use of a variety of word play involving sound, sense, and a combination of the two. We have tried to categorize most of the examples of word play in the *Total de greguerías* with the intention of summarizing and clarifying the basic techniques which he uses in these diverse experiments with language. Such a systematic approach toward a tabulation of the collection reveals the existence of five main types of word play, all relying heavily on the phonetic element. The five categories involve 1) the alteration of proverbs and sayings, 2) the purely phonetic ones, some resembling the pun, 3) the phonetic-conceptual ones, 4) those involving word division, and 5) mixed word formations involving contractions and inventions of new words.

### Alteration

Nunca es tarde si la sopa es buena (p. 316).

Más vale soltar el pájaro que tenerlo en la mano (p. 469).

Dadme un amigo y moveré el mundo (p. 711).

Gómez de la Serna has taken old proverbs and sayings and altered their structure and content for humorous purposes. By changing a word or two, shifting their

viewpoints, he manages to add new aspects and possibilities of truth, no matter how humorously conceived.

### Phonetic (pun)

Tenía ojos de ajo (p. 902).

Cuando se saca la baraja es como cuando se saca la navaja (p. 1032).

Ostrogodos: grandes comedores de ostras (p. 1240).

Casi siempre el que cita a Fenelón es un melón (p. 482).

In this group we have *greguerías* containing at least two words resembling each other through some similarity in sound. Yet a small difference in them makes them totally apart in meaning regardless of this similarity in phonetic structure. Basically, then, the kinship is auditory without semantic backing.

### Phonetic-conceptual

Another form of word play involves an interplay of like sounds resulting in what would seem to be ordinary puns or in some cases nonsensical coupling of the same sounds simply for the sake of repetition. For example:

Diccionario quiere decir millonario en palabras (p. 159).

The inspiration here is due to a word or part of a word which sounds like another word of an entirely different meaning. But what distinguishes this type of *greguería* from the ordinary pun is the semantic relationship of the second or associated word with the first word of the statement. Dictionaries contain a wealth of words and by virtue of this fact, they are millionaires in words. Thus, Gómez de la Serna does not simply play with words as sounds, as is usually the case with puns, but often also with the conceptual value of the terms.

Bar: barbaridad alcohólica (p. 1493).

Los juglares de la jungla son los monos (p. 834).

La coima es el caimán de los negocios sucios (p. 965).

Frase artística: la alegoría de la gloria (p. 586).

Bibliómano es una especie de cleptómano de los libros (p. 552).

La ferretería es una farmacia ferruginosa (p. 102).

There is a very thin line separating the phonetic (pun) group from that of the phonetic-conceptual word play, because so many of both groups contain an equally impressive and significant relationship between the meaning of the two words sharing the distinction caused by the phonetic modification of both. This brings into the picture not only the approximation of sound but also similarity in meanings. In fact, there are very few *greguerías* in the collection which depend solely on the repetition of like sounds for the sake of rhythmic harmony. Most of them have an additional conceptual element, such as in the following example:

El pantapón es el tapón de los dolores (p. 318).  
The association of like sounds in the two words *pantopón* and *tapón* is coupled by the concepts represented by each, which are similar. *Pantopón* is the Spanish trade name for an analgesic, a substance used for stopping or cutting pain. *Tapón* is a plug, a stopper. We have a common function coupled with the repetition of similar sounds to make a word play. The phonetic effect of the repetition of the kindred sounds in the two words would be lost and the association of *tapón* and *pantopón* would be unjustifiable if the similar concepts which they embody were not associated in the reader's mind.

*Phonetic-conceptual: repetition of identical word*

—¿Vino alguien? —Sí, vino el vino (p. 464).  
La Parca es parca en palabras (p. 912).  
La violeta nos escribe en violeta (p. 912).  
Descartes: el que se descartó de muchas ideas para quedar sólo con las buenas (p. 1282).  
El caracol siempre está subiendo su propia escalera—de caracol (p. 365).  
Arrójate a la nada y nada (p. 733).

Gómez de la Serna excels in discovering the word with more than one semantic value. In some of the above examples he utilizes repetition of the identical word for the phonetic effect as well as for this plurality in sense. The result is apparent nonsense and obvious ambiguity.

*Word division*

¿Dónde está el busto del arbusto? (p. 446).  
Panacea es la cesta del pan (p. 469).  
Monólogo quiere decir mono que habla solo (p. 91).  
¿Hipopótamo? Estoy cansado de ir al zoo y nunca le he oído el hipo (p. 48).  
Monomaníaco: mono con manías (p. 714).  
La palabra arena enarena lo escrito (p. 980).

Word division involves the multiple application of the same word or parts of it. The principle is to use a word in its regular form and then again with a slight alteration. The slighter the alteration the more convincing will be the different meanings expressed by the same word, especially if the syllables can become new words themselves. For example:

Monólogo quiere decir el mono que habla solo.

In other words, this type of word play relies on the repetition of sounds and also on this interplay of associated concepts represented in the whole word, or in its isolated parts.

*Mixed word formation*

Se llama crisólogo y era astrólogo. ¡Eso es demasiólogo! (p. 667).  
Hipocondríaco, no sé por qué, me parece algo así como la mezcla disparatada de hipopótamo y cocodrilo (p. 185).  
¿Ha pensado alguien en una película en esperanto? ¡Sería esperantosa! (p. 299)

The formation of a new word—from the fusion of two—which expresses simultaneously two ideas, is another word play type in the *greguería*. Specifically, this device involves the modification of a given word through appending a second element. For example, in the first *greguería* of the group, in order to obtain the desired repetition of like sounds, the author has appended the suffix “-ólogo” to the otherwise unchangeable adverb form of “demasiado.” This condensation of a mental process which synthesizes on a single word is explained by Freud through his now-famous example taken from Heine—FAMILLIONAIRE—which can be described as a composite of two constituents “famil-



iar" and "millionaire." He writes: "Here the word which acts as the carrier of the witticism appears in the first place simply as a faulty word-formation as something incomprehensible, inconceivable, and enigmatic. It is for these reasons that it is confusing. The comic element results from the solution of the enigma and from the understanding of the word . . . the comic effect depends on the solution of the seemingly senseless word. . . . Thus the wit would have to be attributed to the formation of the word and to the character of the word so formed."<sup>1</sup> Freud's explanation of this type of word play is helpful in the understanding of one of the essential features of the *greguería*: its condensation.

The presence and mixture of humor, metaphor, and things provide three basic ingredients for a successful *greguería*. The metaphorical basis of the *greguería* is primarily concerned with humorous resemblances between things or ideas to which things refer. The word play aspect of the *greguería*, however, places emphasis on the humorous phonetic resemblance between words themselves which, to a certain extent, have become things. Words and their physical properties as well as numbers and other typographical signs, therefore, play an important role in the composition of the *greguería*.

### III. Man in the *Greguería*

The *greguería* is a literary genre dealing for the most part with what would seem to be insignificant things and subjects which usually escape notice and literary treatment, minimizing as a rule man and his superior place in the hierarchy of values. It would be surprising, therefore, to discover in the collection the following three categories which find inspiration in great figures and other human beings, were it not for the humorous interpretation they undergo, generally involving things which demand equal attention. This technique is a corollary of seeing everything in a new light. Man too is

viewed from a different angle.

#### *On great figures*

- ¡Tintoretto! La mejor tintorería del Arte (p. 647).
- Lo mejor del teatro de Lope es que no tiene teléfono (p. 1510).
- Lo malo de La Bruyère es que tiene nombre de queso (p. 564).
- Victor Hugo nació para estatua (p. 795).
- La Q de Quevedo se parece a él y tiene hasta su bigote perillán (p. 163).
- ¿Dónde se inspiró Goya para su *Maja Desnuda*? Mirando las nubes, pues es la mujer acostada en una nube (p. 1466).
- Hay unos pollos de patas torcidas que se parecen a Carlitos Chaplin (p. 539).

#### *On Women*

- Cuando la mujer se da polvos después de la entrevista, parece que borra todo lo dicho (p. 486).
- La mujer se pinta las uñas para tener diez corazones a mano (p. 497).
- Seis de la tarde: mujeres mirándose a los espejos (p. 660).
- Cuando la mujer se acerca la rosa a la nariz anhela teñirse los labios con ella (p. 108).
- Cuando la mujer se detiene al quitarse los guantes es que ha tenido el presentimiento de que alguien la puede robar la mano (p. 203).
- La mujer lima sus uñas como el joyero sus joyas (p. 227).

#### *On children*

- El peor borracho es el de leche en termos (p. 297).
- El niño nace suicida, pues siempre está queriendo tirarse por el balcón (p. 214).
- El bebé se saluda a sí mismo dando la mano a su pie (p. 403).
- Hay unos niños dormidos que parecen degollados (p. 240).
- Bebé que bosteza mucho, bebé comilón (p. 247).

### IV. Other Sources of Inspiration

Finally, by classifying under subject headings the following random examples from the more than 13,000 in the *Total de greguerías* we hope to give the reader an idea of some of the many gregueristic variations on subjects ranging from the sublime—God—to the most minute—ants, crickets, fleas, etc.—thus revealing further the extent and nature of Ramón Gómez de la Serna's imaginative genius and the inventive possibilities of his literary genre.

#### *On God*

- Unid todas las estrellas con líneas de lápiz luminoso y resultará la silueta de Dios (p.

- 165).  
 Tifón: el sifón de Dios (p. 699).  
 Truenos: salvas en honor de Dios (p. 822).  
 Lo más maravilloso de Dios es que creó las cosas sin fórmula, sin boceto ni anteproyecto (p. 519).  
 La electricidad forma parte del sistema nervioso de Dios (p. 145).  
 Las tijeras del sastre vuelven a cortar al hombre a la imagen y semejanza de Dios (p. 504).

### *On the moon*

- La luna es la lavandera de la noche (p. 201).  
 La luna es el ojo de buey del barco de la noche (p. 149).  
 La luna es el espejo del lavabo de la noche (p. 154).  
 La luna es el ojo de buey del barco de la noche.  
 La luna es la lápida sin epitafio (p. 438).  
 La luna es la exclamación de sorpresa de la noche, su "joh!" luminoso (p. 584).  
 La luna es el único viajero sin pasaporte (p. 956).  
 La luna es el espejo de la experiencia de los siglos (p. 592).  
 La luna se está gangrenando (p. 930).  
 La luna: el queso luminoso (p. 1446).  
 La luna es un Banco de metáforas arruinado (p. 143).

### *On clouds*

- Hay unas nubes blancas que parece que intentan construir un gran Capitolio de paz en el cielo (p. 20).  
 Hay unas nubes largas y finas que son como costillas del cielo (p. 307).  
 Hay nubes que llevan una carta urgente y otras que van a la batalla de las Termópilas sin saber que llegan tarde (p. 370).  
 Hay nubes que actúan como hamacas de la luna (p. 752).  
 Hay nubes que son como alas extraviadas (p. 465).  
 Hay nubes a las que se les ha caído al suelo su pañuelo de sombra (p. 477).  
 Hay días en que las nubes corren en bicicleta (p. 491).  
 Nubes: ríos vagabundos (p. 1333).  
 Nadie lo notará, pero esas nubes están al revés (p. 706).

### *On stars*

- La estrella parpadea porque tiene sueño (p. 497).  
 La estrella al caer se humaniza, porque cae como un cohete que muere (p. 258).  
 Las estrellas telegrafían temblores (p. 335).  
 Estrellas: candiles de los siglos (p. 1409).  
 Al mirar al cielo de la noche piensa el pobre: "¡cuántas estrellas y qué poco dinero!" (p. 297).  
 A la estrella llena de sueño se la ve cerrar los ojos (p. 237).  
 Vía láctea: cenicero de colillas estelares (p. 661).  
 Vía láctea: el gran brasero del cielo (p. 1164).  
 Estrellas: clavos de oro clavados en las puertas

- inmensas del cielo (p. 1195).  
 Las estrellas son pozos de luz (p. 1163).

### *On the sun*

- El sol es el gran ajustador de la máquina humana (p. 1507).  
 El sol es la panacea universal: nos hace vivir a nosotros, pero también a los microbios (p. 204).  
 El sol que sale después de la tormenta, a las cuatro de la tarde, cree que puede comenzar el mediodía a esa hora, que aún puede resarcirse (p. 530).  
 El hombre piensa todos los días que el sol camina hacia el ocaso; pero el sol, inmóvil, sonríe porque somos nosotros los que caminamos hacia el ocaso (pp. 621-2).  
 Los girasoles están hiptonizados por el gran faquir el Sol; por eso vuelven la cabeza hacia él (p. 127).

### *On ants*

- ¿Y si las hormigas fuesen ya los marcianos establecidos en la Tierra? (p. 246).  
 Las hormigas blancas son la resurrección de los muertos (p. 124).  
 Esa hormiga con su hojita a cuestas parece llevar su balandro a la regata (p. 567).  
 Las hormigas son los glóbulos rojos de la tierra (p. 154).  
 Las hormigas llevan el paso apresurado como si fuesen a cerrar la tienda (p. 157).  
 El mundo estará definitivamente viejo cuando las hormigas negras se vuelvan hormigas blancas (p. 303).

### *On crickets*

- El grillo es el sereno nocturno de las plantas (p. 110).  
 El grillo mide las pulsaciones de la noche (p. 182).  
 Los grillos parece que están serrando un cascabel (p. 525).  
 El grillo es el telegrafista de guardia (p. 486).  
 El grillo hace caminar la noche (p. 569).  
 Los grillos planchan la cinta de la noche (p. 1331).  
 El grillo devuelve todas las ilusiones del verano pasado (p. 1377).  
 Los grillos cayeron de la luna y por eso sólo cantan de noche (p. 1432).

### *On fleas*

- Si a las pulgas no les hubiese dado por ser saltarinas, serían irresistibles (p. 125).  
 La pulga hace guitarrista al perro (p. 350).  
 La pulga posee el mejor muelle saltarín (p. 974).

### *On screws*

- Un tornillo entre los clavos siempre se equivoca (p. 704).  
 Los tornillos son los gusanos de hierro (p. 241).  
 Los tornillos son clavos peinados con raya en medio (p. 1504).



*On elevators*

El ascensor llama en todas las puertas por los que pasan pero sólo una le hace caso (p. 273).  
 El ascensor está lleno de seriedad (p. 753).  
 Ascensor: prisión momentánea (p. 698).  
 Parece mentira, pero al ascensor le cuesta más bajar que subir (p. 114).  
 La puerta del ascensor es el cepo de las despedidas (p. 51).

*On the navel*

Al ombligo le falta el botón (p. 394).  
 El ombligo se quedó guiñando el ojo (p. 621).  
 Timbre: ombligo sonoro (p. 682).  
 El tomate tiene ombligo (p. 1393).  
 El lagrimal es el ombligo del dolor (p. 485).  
 El nudo de la madera es su ombligo (p. 127).

*On statues*

Las estatuas no vuelven la cabeza, porque saben que si la volvieran se convertirían en efímeros seres mortales (p. 736).  
 Las estatuas viven porque comen palomas (p. 1435).  
 Las estatuas son, a veces, somnámbulas y aparecen en pedestales lejanos al suyo (p. 1020).  
 Las estatuas son las que mejor ven la identidad de los tiempos (p. 128).  
 La estatua ecuestre no es buena si el caballo no le da una coz al que lee el discurso (p. 334).  
 Los ojos de las estatuas lloran su inmortalidad (p. 38).  
 La modestia de la estatua es el busto (p. 952).

*On kisses*

El beso es hambre de inmortalidad (p. 463).  
 El beso es una nada entre paréntesis (p. 196).  
 El beso es la huella de un matasellos en una tarjeta postal (p. 36).  
 El beso es más comprometedor que una firma en un cheque en blanco (p. 743).  
 El beso siempre es un cero al aire (p. 1240).  
 El primer beso es un robo (p. 788).  
 Beso: un poco de aire comprimido (p. 1021).

*On smoke*

El humo es la traducción a la nada de lo que era algo (p. 1065).  
 El humo es la oración del hogar (p. 587).  
 El humo no logra pintarle bigotes al cielo (p. 364.).  
 El humo es la prestidigitación del fuego (p. 32).  
 El humo sube al cielo cuando debía bajar al infierno (p. 218).

*On cheese*

El queso es el ahorro de la leche (p. 754).  
 El queso roquefort tiene gangrena (p. 258).  
 El queso es un productor de sueños fermentados (p. 490).  
 El queso con agujeros es un queso con eclipses (p. 205).  
 El queso es la tarjeta del ganado vacuno (p. 169).

Queso: inmortalidad de la leche (p. 710).

*On skulls*

La calavera es un reloj muerto (p. 398).  
 Esponjas: calaveras de las olas (p. 272).  
 En las órbitas de la calavera se ocultan los ratones de la muerte (p. 359).  
 Las olas esculpen en las rocas calaveras de gigantes (p. 195).  
 Es difícil imaginar que una monda calavera sea una calavera de mujer (p. 234).

*On cats*

El gato cree que la luna es un plato con leche (p. 1373).  
 El gato sólo admira al hombre cuando echa un leño más a la chimenea (p. 443).  
 El gato sabe cuándo hay que cerrar el portal (p. 1182).  
 El gato nos toma por un poste en que rascarse (p. 1182).  
 El gato es cómplice del miedo (p. 688).  
 El gato huye de nosotros como si nos hubiese robado el reloj (p. 823).  
 El gato tiene pelo de presidiario (p. 79).

*On monkeys*

El mono usa guantes en los pies (p. 585).  
 El mono siempre está cejijunto (p. 278).  
 El mono tiene cara de criado del hombre (p. 279).  
 El mono tiene su humorismo en el rabo (p. 348).  
 El mono nos observa como si nos tomase por pedagogos (p. 419).  
 El mono no entiende pero está siempre queriendo entender (p. 465).  
 Cuando es demasiado tocada por la radio una danza, llega a ser la danza de los monos (p. 476).

*On motorcycles*

La motocicleta va disparando su pistola espantaperros (p. 610).  
 El motociclista es, después de todo, el niño que se ha escapado con su cochecito a toda velocidad (p. 926).  
 Motocicleta: tiene cuerpo de máquina de coser y destripamiento de caballo de los toros (p. 907).  
 La motocicleta parece haber tomado bicarbonato (p. 103).  
 La motocicleta incendiada de velocidad corre suicidándose con pistola automática (p. 217).  
 Motocicleta: cabra loca (p. 839).  
 Motocicleta: sobrino loco (p. 703).

*On watches*

El reloj que se atrasa es un reloj ahorrativo (p. 220).  
 El reloj es una bomba de tiempo, de más o menos tiempo (p. 196).  
 El reloj se sonríe a ciertas horas de nuestro empedernido olvido del tiempo (p. 495).  
 El reloj de pulsera se atrasa en los hipotensos y se adelanta en los hipertensos (p. 545).

El reloj no existe en las horas felices (p. 125).  
 El reloj es el guardapelo del tiempo (p. 411).  
 El reloj se suelta la corbata antes de dar la hora (p. 459).  
 Reloj: flor de metal (p. 72).  
 Reloj: moneda gorda y con hora (p. 1185).  
 Con una mano invisible el reloj se atusa los bigotes (p. 1287).  
 No es la esfera de los relojes, es la córnea de los relojes (p. 239).

### *On life*

La vida es concebir lo inconcebible (p. 1406).  
 La vida es oír un concierto y marcharse de este mundo (p. 289).  
 La vida es decir ¡adiós! en un espejo (p. 332).

La vida vuelve a comprar lo que vende (p. 1252).  
 La propia vida es una rata que se le va comiendo a uno (p. 1523).  
 Vivir es cantar como el incansable grillo (p. 1325).  
 Si vivir no fuese morir ¡qué hermoso sería vivir! (p. 778).

### NOTE

<sup>1</sup> Sigmund Freud, *Wit and Its Relation to the Unconscious*, from *The Basic Writings of Sigmund Freud*, ed. A. A. Brill (New York: The Modern Library, 1938), p. 636.

## OUR NEXT MEETING

The next annual meeting of the AATSP will take place in Chicago, December 28-30, 1965. For future details see Official Announcements.

## THINK A YEAR AHEAD!

Research and development (as well as training) opportunities exist as never before for teachers and prospective teachers of Spanish and Portuguese.

The fields of Latin American literature, language, culture, teaching methodology, and their application to the national need are particularly in need of creative scholarship.

Support for worthy projects may now be sought in directions too numerous to mention in detail: but principally from the federal government, the foundations, the O.A.S., and the research boards of U.S. colleges and universities.

Be alert to these possibilities for improvement of yourself and the profession.

Remember that applications and plans must usually be made at least a year in advance.

## NOTE TO AUTHORS AND PUBLISHERS

Please send books for review to Prof. Donald Bleznick, Spanish Department, Pennsylvania State Univ., University Park, Pennsylvania.

## MANUSCRIPTS

Please send your articles to Editor-elect Dr. Irving P. Rothberg, Dept. of Romance Languages, Univ. of Massachusetts, Amherst, Mass.



## "MERCADERES EN EL TEMPLO," OBRA INÉDITA DE EDUARDO BARRIOS

HOMERO CASTILLO

*University of Iowa*

La fama que conquistó Eduardo Barrios al dedicarse al cultivo del género novelesco<sup>1</sup> y el interés que suscitó la publicación de obras tales como *El niño que enloqueció de amor* (1915), *El hermano asno* (1922), *Tamarugal* (1944), *Gran señor y rajadiablos* (1948) y *Los hombres del hombre* (1950) dejaron sumida en un olvido casi completo<sup>2</sup> la producción teatral del autor.

El repertorio dramático de Barrios comprende cuatro piezas principales, compuestas entre 1910 y 1916. Ellas son: *Mercaderes en el templo*, *Por el decoro*, *Lo que niega la vida* y *Vivir*. De éstas, se conocen las tres últimas por haber sido impresas en diversas oportunidades<sup>3</sup> y por figurar en un tomo de *Teatro escogido* que salió de las prensas de la Editorial Zig Zag en 1947, con un interesante prólogo de Domingo Melfi.

*Mercaderes en el templo*, por otra parte, se encuentra hasta la fecha en calidad de trabajo inédito, no obstante ser la primera obra de teatro del autor y la segunda, por él escrita, después de aparecer *Del natural*, en 1907. De *Mercaderes en el templo* se ha llegado a decir que los originales se perdieron<sup>4</sup>, afirmación muy exacta si se considera lo declarado por el propio Barrios cuando se refirió una vez a la suerte corrida por dicha obra.<sup>5</sup>

Lo que hasta hoy se sabe con respecto al texto de *Mercaderes en el templo* se basa principalmente en lo afirmado por los críticos de teatro en las crónicas periódicas en que comentaban el estreno.<sup>6</sup> También se conoce lo declarado por quienes leyeron precipitadamente los originales, quizás antes de la primera representación o después de ella.<sup>7</sup>

Hoy podemos dejar establecido que la obra no se encuentra perdida y que el texto utilizado en el estreno se halla intacto. Además, cabe adelantar, en honor a la verdad y conforme a lo dicho por Barrios al profesor Davison y reiterado por el escritor en nuestra conversación del año 1962, que él mismo no poseía los originales ni medio alguno de conseguirlos.

Como parte de la historia de esta pieza, conviene dejar establecido que fue presentada al Consejo Superior de Letras y Bellas Artes con motivo del concurso que se abrió en Chile en 1910 para conmemorar el centenario del establecimiento de la primera junta nacional de gobierno. El premio destinado a obras de teatro correspondió en esa ocasión a *Mercaderes en el templo* y a *La suerte*, pieza ésta de Rafael Maluenda. Sabemos también, según consta en la prensa santiaguina, que el drama fue estrenado el 7 de junio de 1911 en el Teatro Santiago de la capital chilena y que el elenco de la Compañía Cómico-Dramática Española Miguel Muñoz tuvo a su cargo la representación. Diversas circunstancias restaron brillo al estreno, razón por la cual el empresario la quitó del cartel y no volvió a reponerla hasta el 14 de ese mismo mes y año. Después de esa fecha la pieza desaparece de la escena teatral y comienza la especie de misterio que rodea la existencia de los originales. Conviene rectificar, a este respecto, las afirmaciones de dos críticos que aseguran haber visto el manuscrito y encontrado "variadas observaciones marginales anotadas por el autor."<sup>8</sup> Como tales juicios llevan a pensar en una posible modificación del texto original, hecha por el autor, y de ello pudieran desprenderse algunas conjeturas,

se precisa desvirtuar la veracidad de tales declaraciones. En efecto, los originales a máquina que hemos examinado carecen de notas marginales del autor u otra persona. Quizás existan copias a carbón y allí se encuentren las notas aludidas.

Lo que no ofrece dudas es que, tras el estreno, algunos periodistas sugirieron a Barrios algunos cambios encaminados a mejorar la calidad literaria, la técnica y el efecto de la obra.<sup>9</sup> Que el autor prestara atención a dichos consejos, cae dentro de lo probable ya que para la segunda representación quedaron suprimidas algunas escenas, según dio cuenta con júbilo y aplauso cierto sector de la prensa santiaguina.<sup>10</sup>

La trama de *Mercaderes en el templo*, distribuida en cuatro actos en prosa, exige la participación de quince personajes. La acción tiene lugar en Santiago y la época es la "actual," o sea 1910. El asunto, externamente sencillo, consulta la mísera existencia de un escultor llamado Raúl Garcés. Viudo y con una hija de poco años, Garcés lleva una vida precaria que acelera la tuberculosis de que padece. Este mal, a la postre, obliga al artista a hipotecar su casa. Raúl Garcés, entonces, cae en las redes de un prestamista inescrupuloso y despiadado—Gonzalo Sutil—, quien con diversas artimañas se apodera de la propiedad del abatido escultor. Sutil, antiguo amigo y protegido de la familia Garcés, ahora convertido en rico agiotista con falsas aspiraciones filantrópicas destinadas a sofocar las murmuraciones que circulan en torno de su persona, transforma la casa del escultor en un sanatorio que perpetúa el nombre del interesado benefactor. Allí llega a solicitar asilo de caridad el enfermo y maltrecho escultor, poco antes de pasar a mejor vida.

Aunque nada se deja establecido en los originales acerca de si esta obra encierra una tesis, lo cierto es que Eduardo Barrios quiso presentarla como tal en los anuncios del estreno aparecidos en el periódico *La*

*Mañana*, del cual era redactor. Allí se lee, a modo de propaganda, que la Compañía Muñoz utilizaría nuevos decorados, hechos especialmente para esta obra por el conocido escenógrafo Durán y se añade que se trata de un "drama en cuatro actos de tesis trascendental."<sup>11</sup> Nos parece que esta manera de caracterizar la obra fue contraproducente y le restó público la noche del estreno. Aunque se achaque el escaso auditorio a las inclemencias del tiempo y a otros beneficios que tenían lugar esa noche,<sup>12</sup> no se necesitaba gran perspicacia para barruntar que la sonada tesis iría enderezada contra los sectores conservadores y plutocráticos de la orgullosa sociedad chilena. Fueron estos elementos, sin dudas, quienes se abstuvieron de asistir por razones doctrinarias y, además, se encargaron de hacerle el vacío a una pieza que con seguridad expondría las debilidades de las clases acomodadas y aristocráticas de Santiago, a la sazón convertidas en blanco de prédicas políticas avanzadas. Corroboran nuestra suposición los comentarios desfavorables a *Mercaderes en el templo* aparecidos al día siguiente del estreno en algunos rotativos de la capital.<sup>13</sup>

Es obvio que la crítica social constituye lo medular de la pieza. La caracterización del moderno agiotista que se encumbra económicamente y con rapidez no nos parece fenómeno del todo dissociado de la prosperidad repentina que por esos años conseguía gozar la burguesía chilena. La actividad bursátil a que dio origen el monopolio del salitre y otros redundó en el fácil enriquecimiento de algunos individuos y consorcios hábiles en manipulaciones especulativas.

La queja de Barrios, sin embargo, no avunta tanto al juego de valores del cual surgían los nuevos ricos como al injusto reconocimiento que le tributaba la sociedad burguesa a quien había amasado fortuna por vías algo turbias. El inmerecido prestigio del especulador inquieta al joven



dramaturgo porque descansa en una falsa fama de filántropo y benefactor adquirida al amparo de inmorales extorsiones.

Otro motivo de desazón para Barrios se halla en la conducta de unas encopetadas damas cuya mira no es otra que la figuración personal granjeada por medio de fingidas obras de caridad. Junto a ellas figura un clérigo que no trepida en recurrir a cualquier medio con tal de lograr un fin dudosamente noble.

La amargura del protagonista no es sino eco del sentir de Barrios, quien no desperdicia la oportunidad que le brindan los parlamentos y las acotaciones para exteriorizar una marcada proclividad anticlerical y una enconada crítica a las actividades de los modernos émulos de los mercaderes a quienes Cristo arrojará del templo.

Junto a este tema central se desarrolla otro secundario.

Oscar, el hermano del escultor, ama a Constanza, hija de Sutil, el pretendido villano de la obra. Éste se opone a tales amores por la falta de solvencia del galán. La joven considera su deber cuidar al padre que se dice enfermo, lo cual desespera a Oscar hasta el extremo de proponer a su amada la fuga de rigor. La negativa de Constanza es interpretada por su pretendiente como debilidad de carácter. El impetuoso galán emplea entonces el manoseado recurso de despertar celos con otras mujeres. El efecto es contraproducente. Tras un tiempo prudencial, Oscar se arrepiente y Constanza no vacila en perdonarlo, pero sin comprometerse al matrimonio que el mancebo ansía impaciente. Ella se pone de parte de los hermanos Garcés cuando se percata, por medio del consabido recurso de esconderse, de las cuitas que los dominan y de la participación que en ellas le cabe a su padre. Constanza no cede, empero, en su propósito de considerarse ligada a su progenitor, ahora víctima de la parálisis.

La muerte de Raúl acerca a los jóvenes

pero no autoriza para asegurar que el padre aceptara la unión matrimonial, o que Constanza, ante la fuerza de los hechos, abandonara a Gonzalo para seguir a Oscar.

La trama que hemos bosquejado en sus dos aspectos fundamentales exigió a Barrios el empleo de recursos que difícilmente dominaba por esos años. El desarrollo progresivo de la acción por medio de escenas que llevan al nudo del asunto no se mueve con la rapidez esperada. En el diálogo y en los parlamentos se repiten una y otra vez los mismos conceptos de fuerte matiz doctrinario y emocional. La estructura general de la pieza se resiente por el afán juvenil del autor que, ansiando dejar claro el mensaje que lo consume, se extravía en la declamación y el melodramatismo.

La insistencia de Barrios por desenmascarar los vicios sociales de su tiempo le arrastra a concebir escenas de tan ardua ejecución como aquélla en que, con una procesión de rogativas, se procura impetrar el restablecimiento de la salud de Gonzalo Sutil. Los cantos y murmullos de los participantes, dicen los que vieron la representación, apenas dejaba oír el diálogo que seguían manteniendo los personajes centrales.

La agonía de Raúl Garcés, el escultor tuberculoso, brota repentinamente y se prolonga más de lo necesario con el único propósito de dar tiempo al autor para atar los cabos que aún andaban sueltos. La muerte de Garcés no exigía gran pericia, ya que era inevitable, pero la solución del conflicto entre Oscar y Constanza se había transformado en un callejón sin salida por el planteamiento hecho por Barrios.

Los airados arrestos de los hermanos Garcés decaen visiblemente hacia el final de la obra y la impulsividad de Oscar se derrumba por completo ante la avasalladora personalidad de su pretendido verdugo. Aunque parezca extraño, la actuación y la personalidad del prestamista

constituyen el mayor atractivo de la obra. Su carácter y el mundo que lo rodea llegan a ser fiel reflejo de un momento nuevo y bien definido de la vida chilena.

La conducta de Gonzalo Sutil se aleja de los conocidos moldes tradicionales en que, por lo general, se encuadra al prestamista. El refinamiento de su proceder responde a las exigencias del tiempo y lugar en que vive y encarna aspectos humanos de admirable fidelidad circunstancial. Le preocupa, por ejemplo, lo que se murmura acerca de las especulaciones en que se ha embarcado, a pesar de que éstas forman parte lógica del juego bursátil. El prestamista llega a desprenderse de una porción nada despreciable de sus bienes para acallar el desprestigio que comienza a rodearlo. Con ello da pruebas de una sensibilidad que lo distancia de los usureros tradicionales, despiadados y monstruosos. Magistral es también la forma en que, como padre, pone coto a las inclinaciones amorosas de su hija sin enajenarse el afecto de ésta. Sin violencias ni ferocidad, Gonzalo desarma al galán que a todas luces no es el mejor partido para su hija. Constanza, por otra parte, no obstante lo ocurrido, permanece junto a su padre.

Tampoco se ve razón alguna por la cual Gonzalo no deba tomar posesión de una propiedad hipotecada cuyo rescate, por parte del deudor, es del todo imposible. El ingenuo resentimiento de los afectados no pasa de ser un mero sentimentalismo, anacrónico en el mundo chileno de principios de siglo.

Si técnicamente *Mercaderes en el templo* no es modelo de perfección, por otras consideraciones ya apuntadas tiene valor en el desarrollo del teatro chileno. La variada dimensión interna de Gonzalo Sutil, externamente engañosa, puesta en actividad a causa de un medio propicio, se

convierte en anticipo de los rasgos distintivos que, en años posteriores, poseerá la producción novelesca de Eduardo Barrios.

#### NOTAS

<sup>1</sup> La difusión de los cuentos y novelas de Eduardo Barrios, juzgada por sus ediciones, traducciones y selecciones antológicas, queda probada en la *Historia bibliográfica de la novela chilena* (México, 1961), de H. Castillo y R. Silva Castro, pp. 23-25.

<sup>2</sup> El olvido no es completo gracias a los estudios críticos que se han hecho de algunas piezas teatrales de Barrios. Cf. *Boletín del Instituto de Literatura Chilena*, II, No. 3 (1962), pp. 14-24; H. Castillo, *La literatura chilena en los Estados Unidos de América* (Santiago de Chile, 1963); Julio Durán Cerda, *Repertorio del teatro chileno* (Santiago de Chile, 1962).

<sup>3</sup> La historia del repertorio teatral de Eduardo Barrios se encuentra en el *Repertorio del teatro chileno*, de Julio Durán Cerda, ya citado en la nota 2, 27-29.

<sup>4</sup> Ned Davison en su artículo "The Dramatic Works of Eduardo Barrios," *Hispania*, xli, 1 (1958), asegura que la obra "is unfortunately lost to us, since there is no copy of it now in existence."

<sup>5</sup> En una carta, fechada el 9 de marzo de 1955, Eduardo Barrios aseguró al profesor Davison: "No poseo yo ningún ejemplar," lo cual—aunque exacto—no autorizaba la conjetura, obvia por otra parte, de que se había producido una pérdida total de los originales.

<sup>6</sup> Algunos comentarios periodísticos del estreno de *Mercaderes en el templo* figuran en las notas que siguen a la presente.

<sup>7</sup> Entre estos comentaristas ha de contarse a Domingo Melfi, cuyo prólogo de 1947 contiene rápidas observaciones sobre *Mercaderes en el templo* que dieron pie al profesor Davison para caracterizar sucintamente pero con claridad la obra de Barrios que él no había logrado conseguir. La fuente ya aludida y la entrevista de Ronald Hilton a Barrios en el mes de agosto de 1954 parecen haber sido las fuentes de que se sirvió Davison para redactar el notable párrafo de su ya citado artículo (véase la nota 4).

<sup>8</sup> Julio Orlandi y Alejandro Ramírez, *Eduardo Barrios* (Santiago de Chile: Editorial del Pacífico, 1960), p. 17.

<sup>9</sup> Cf. *La Mañana*, 8 de junio de 1911, y *El Diario Ilustrado*, del mismo día.

<sup>10</sup> Cf. *Las Últimas Noticias*, 14 de junio de 1911; Martín Escobar, "Mercaderes en el templo," *El Diario Ilustrado*, 14 de junio de 1911.

<sup>11</sup> Cf. *La Mañana*, 7 de junio de 1911.

<sup>12</sup> Cf. *La Mañana*, 14 de junio de 1911.

<sup>13</sup> Cf. *El Diario Ilustrado*, 8 de junio de 1911; *El Ferrocarril*, 9 de junio de 1911.



## GARCILASO DE LA VEGA Y LA POESÍA ESPAÑOLA CONTEMPORÁNEA

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Hablando de Garcilaso de la Vega en su pequeña antología, dice Guillermo Díaz-Plaja: "Actual y eterno, el poeta es ya el símbolo mejor de la actualidad—de la eternidad—de la poesía."<sup>1</sup> Dada la importancia de la obra garcilasista en el mundo poético de España por más de cuatro siglos, conviene examinar su influencia en la poesía contemporánea a través de un grupo "neoclásico" llamado la Juventud Creadora. Este papel no sirve para más que una introducción al tema, porque muchos han escrito bajo el signo de Garcilaso y deben estar incluídos en tal estudio.<sup>2</sup> Sin embargo, ha sido necesario limitar las consideraciones, y he intentado llevar a cabo mi propósito analizando un soneto de sólo dos poetas—Germán Bleiberg, uno de los iniciadores de la vuelta a Garcilaso, y José García Nieto, discípulo suyo y la verdadera voz de la Juventud Creadora.

Antes de entrar en el análisis de la poesía, hay que situar históricamente al grupo "neoclásico" y poner en claro el uso de este término. En todas las historias de la literatura se refiere a los años a partir de 1940 como el período "neoclásico" y a los poetas como "neoclasicistas." Este "neoclasicismo" no tiene nada que ver con el del siglo XVIII; más bien, representa el nuevo interés en el estilo de los grandes poetas del Renacimiento. Según Charles Ley, no suena bien "neo-Siglo de Oro" y "neo-renacentista" da una implicación demasiado amplia.<sup>3</sup>

Valbuena Prat habla de la semigeneración de 1935-1940, porque en el año de 1935 fue publicado *Abril*, el primer libro de Luis Rosales que también influyó mucho en los garcilasistas. El poeta Vicente

Gaos ha dicho que este libro es la fuente del "neoclasicismo," pero García Nieto y otros han dicho que ha sido Bleiberg con *Sonetos amorosos* (1936) quien les ha inspirado directamente.<sup>4</sup>

Echemos un vistazo, primero, al ambiente poético de los años de post-guerra. ¿Cómo era? ¿Cómo se explica? Después de la Guerra Civil, los poetas rechazaron cuanto estaba fuera de lo tradicional. Como es natural después de un período de cruda realidad, buscaron la serenidad y la encontraron en la atmósfera del Renacimiento español. Hay otra explicación también. Los jóvenes poetas, experimentando cierta satisfacción con el nuevo régimen, no se vieron obligados a dirigir a sus lectores en cuestiones socio-políticas y pudieron dedicarse al cultivo de las formas tradicionales, en este caso el soneto especialmente. Como no les preocupaban problemas muy graves, era natural que una de las características de su poesía fuera la exaltación de la forma a costa del contenido. Es interesante notar que la decadencia de este movimiento literario empezó cuando los jóvenes volvían a tener mensaje. Entonces decidieron que no les convenía a sus ideas una métrica tan formalista.

En la época de la Guerra Civil había un grupo de poetas jóvenes que se reunían en Madrid en torno del poeta José García Nieto. Se llamaban la Juventud Creadora y se dedicaban a crear poesías al estilo renacentista. Habían leído mucho la obra del Siglo de Oro, especialmente la de Garcilaso, pero con dos excepciones no habían estudiado en las universidades y les faltaba el conocimiento profundo de la lengua latina lo cual sería necesario para

comprender a fondo a sus maestros.<sup>5</sup>

En el mes de mayo del año 1943, nació la revista de poesías titulada *Garcilaso* con el sub-título *Juventud Creadora*. Fundada por García Nieto, entre otros, pero no dirigida por él hasta la tercera edición, *Garcilaso* se publicó hasta 1946.<sup>6</sup> En una conferencia en 1950, dijo el poeta que la *Juventud Creadora* vino al primer plano aceptando la "limitación" y la "modestia" y que una nueva disciplina poética hacía posible una renovación; que les convenía la belleza formal y la ternura de Garcilaso.<sup>7</sup>

Como punto de partida para el análisis de esta poesía contemporánea, hay que resumir brevemente lo que influía en ella; es decir, las características estilísticas de Garcilaso. Su tema central, el amor, abarca muchos aspectos: la belleza de la amada (en los jóvenes es una amada abstracta), la ausencia de la amada, el desencanto del amor y, a su vez, el dolor. Todo esto, a veces, contra un fondo de la naturaleza idealizada. Para expresar sus ideas emplea lo suave en cuanto al color, al sonido y al movimiento. Utiliza metáforas convencionales tales como: el amor—la llama, el fuego; la juventud—la primavera; la claridad—eterno reposo; la oscuridad—el olvido, la muerte.<sup>8</sup> Pero siempre busca y encuentra la expresión precisa, nítida. En suma, su poesía está creada con una claridad tranquila, con armonía y disciplina, con sencillez, sinceridad y elegancia.

Ahora bien, volvamos al siglo actual. En el prefacio de su libro *Sonetos Bleiberg* ha puesto dos citas a Garcilaso: "... y aquel sonido/hará parar las aguas del olvido" ("Égloga III") y, "por ti la verde hierba, el fresco viento/el blanco lirio y colorada rosa/y dulce primavera deseaba". ("Égloga I").<sup>9</sup> Compárese estos versos con los siguientes de Bleiberg:

Un viento dócil tu rubor acrece,  
con la blancura en flor de acacia nueva.  
El alma te construye entre azucenas  
sobre el paisaje que la brisa hiere,  
donde los aires tiemblan en tu ensueño.<sup>10</sup>

Bleiberg no resucita la tradición pastoril,

pero sus imágenes derivan de la naturaleza—flores, aves, agua, viento y, especialmente, luz. De vez en cuando, usa una palabra en estilo garcilasiano, tal como "azucena" que equivale al blanco cutis.

Pongamos la atención ahora en un soneto entero que también va precedido de un verso de Garcilaso, del segundo soneto: "mi vida no sé en qué se ha sostenido."

#### Soneto

Por duras sendas siempre te he buscado  
con la esperanza firme de encontrarte,  
y ahora, frente a ti, si quiero amarte,  
recuerdo el llanto que por ti he llorado.

¡Oh mi dolor en tu visión cegado,  
cuando mi voz se esfuerza por llamarte,  
y dar la luz que no puede olvidarte,  
al agua del olvido deseado!

Por duras lejanías, siempre esbelto  
el aire del azul resplandeciente

—Castilla sola en pájaro afligido—  
en alta primavera está resuelto.

Si no pensando en ti tan lentamente,  
mi vida no sé en qué se ha sostenido.<sup>11</sup>

El primer verso nos recuerda el del "Soneto VI" de Garcilaso: "Por ásperos caminos he llegado"<sup>12</sup> y en los dos cuartetos hay algo parecido al último terceto del "Soneto XXXVII": "Sobre todo, fáltame la lumbre/ de la esperanza, con andar solía/por la oscura región de vuestro olvido" (p. 208).

El poeta personifica su dolor, diciendo que se vuelve ciego al encontrarse con su amada o, mejor dicho, con la memoria de ella, porque dice en el próximo verso que es necesario que haga un esfuerzo para recordarla y para seguir en la esperanza de que sea correspondido su amor—"cuando mi voz se esfuerza por llamarte/ y dar la luz que no puede olvidarte/al agua del olvido deseado."

En los próximos versos Bleiberg describe un aire suave de luminoso azul primaveral—"... siempre esbelto/el aire del azul resplandeciente/... en alta primavera está resuelto." En estas últimas líneas, incluso las del segundo cuarteto, están la luz, el agua y el aire ya mencionados, pero "luz," "aire" y "voz," que está también, son palabras "claves," palabras que se repiten



tan frecuentemente en estas poesías que se transforman en símbolos no muy claros hasta el punto de perder por completo su valor literal.<sup>13</sup>

Ha escrito Margot Arce Blanco: "Lo característico garcilasiano es la sobriedad y el afán de dominar su sentimiento y esconderlo bajo un disfraz."<sup>14</sup> En los jóvenes "neoclásicos" esto se convierte en una frialdad, en un esfuerzo consciente de crear la vaguedad. En este soneto el poeta ha expresado y dominado su melancolía con cierta elegancia, pero a la vez se puede notar esa tendencia simbolista en el verso "—Castilla sola en pájaro afilgado—."

Consideremos ahora el soneto "Otoño en un jardín" de José García Nieto.

Tiende el jardín en la dorada espera  
su soledad, sus sombras silenciosas  
donde vendrán precipitadas rosas,  
tan sin querer, con cada primavera.

Vendrán y pasarán, como quisiera  
pasar mi corazón entre las cosas,  
entregado en sus fuentes numerosas,  
derramando el amor a su manera.

No tiene orillas ya la sombra mía;  
mi dorada quietud, mi dulce ruido,  
son de una obscura y derribada hoja.

Soy un otoño en pie que espera un día  
la puntual primavera del olvido  
con la rosa final de mi congoja.<sup>15</sup>

¡Qué admirable es el equilibrio de este soneto tan lleno de contrastes y de expresiones paralelas! ¡Qué bien seleccionadas están las imágenes! La aliteración de las eses en el segundo verso—"su soledad, sus sombras silenciosas"—establece una atmósfera soñadora propia a una dorada tarde de otoño con la cual se contrastan suavemente las expresiones "vendrán precipitadas," "vendrán y pasarán" y "derramando."

Así como florecen y mueren las rosas, quiere el poeta entregarse a sus recuerdos. Es natural que se le ocurra esta metáfora de la fuente, siendo la escena en un jardín. La sombra del jardín se contrasta con la sombra o la melancolía del poeta. El jardín en una tarde de otoño espera las rosas que siempre vienen con la primavera. El poeta

en el otoño de su vida espera el fin de su angustia, que siempre viene con la muerte. El movimiento concentrado en segundo cuarteto ha desaparecido dejando otra vez la suavidad de los primeros versos.

Bien se ha dicho:

La poesía de García Nieto subyuga por su emoción cordial, por su tristeza suave, por su elegancia melancólica, por su ternura condensada, por su exquisitez lírica, por su diafanidad de altura, por ese estremecimiento poético que circula por sus versos la sencilla majestad de una onda produciendo una inefable e irresistible sensación de belleza.<sup>16</sup>

En conclusión, se puede decir que los garcilasistas manejaron muy bien la técnica de su maestro. Aunque algunos han creado obras de técnica por la técnica, hay otros que han creado poemas de verdadero valor. Sin embargo, creyeron que la forma era más importante que el contenido, y echamos de menos cierto sentimiento personal encontrado en las poesías del que tenía una Isabel de Freire como inspiración. Sin duda alguna, el "neoclasicismo" ha cumplido con su propósito. Aunque ya ha pasado de moda como movimiento literario, quedan rasgos en la poesía escrita actualmente por los del grupo "Garcilaso." La poesía española no ha terminado con los garcilasistas, ni con un Bleiberg, ni con un García Nieto. ¿Quién sabe cuántas vueltas más dará el gran toledano? Lo cierto es que si sigue influyendo en la poesía española desde hace cuatrocientos años, habrá de sobrevivir cuatrocientos más.

#### NOTES

<sup>1</sup> Guillermo Díaz-Plaja, *Garcilaso y la poesía española* (Barcelona, 1937), p. 13.

<sup>2</sup> Charles David Ley, "Los poetas de 'Garcilaso,'" *Garcilaso*, 35-36, marzo-abril, 1946. "Ser 'poeta de Garcilaso' no es aparecer en la revista, sino escribir poesía en España después de 1943."

<sup>3</sup> Ley, *Spanish Poetry Since 1939* (Washington, 1962), p. 53. "Contemporary Spanish Neoclassicism merely wished to recapture the styles of Spain's 'classical' Golden Age. 'Neoclassical' is not perhaps an ideal term for this, but 'Neo-Golden Age' sounds very halting and 'Neo-Renaissance' will not really do, as it suggests too much."

<sup>4</sup> *Ibid.*, p. 34.

<sup>5</sup> Jesús Juan Garcés y Rafael Romero Moliner fueron los dos que estudiaron en las universidades.

<sup>6</sup> Los otros fueron Garcés, Jesús Revuelta y Pedro de Lorenzo.

<sup>7</sup> Ley, *Spanish Poetry*, pp. 67-68.

<sup>8</sup> Margot Arce Blanco, *Garcilaso de la Vega* (Madrid, 1930), p. 126.

<sup>9</sup> Citado en Ley, p. 31.

<sup>10</sup> Germán Bleiberg, *Más allá de las ruinas* (Madrid, 1947), pp. 27-28. Citado en Ley, p. 50.

<sup>11</sup> Díaz-Plaja, op. cit., p. 159.

<sup>12</sup> Garcilaso de la Vega, *Obras* (Madrid ?, 1817?), p. 183.

<sup>13</sup> Ley dice que "luz" se repite en dieciséis o diecisiete sonetos.

<sup>14</sup> Arce Blanco, op. cit., p. 98.

<sup>15</sup> Roque Esteban Scarpa, *Poetas españoles contemporáneos* (Santiago de Chile, 1953), p. 253. No se da el nombre de la obra de García Nieto en la cual está este soneto.

<sup>16</sup> F. C. Sainz de Robles, *Ensayo de un diccionario de la literatura* (Madrid, 1949), II, 624.

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## UNA POESÍA DE OCTAVIO PAZ

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### LA RAMA

Canta en la punta del pino  
un pájaro, detenido,  
trémulo, sobre su trino.  
Se yergue, flecha en la rama,  
se desvanece entre alas  
y en música se derrama.  
El pájaro es una astilla  
que canta y se quema viva  
en una nota amarilla.  
Alzo los ojos: no hay nada.  
Silencio sobre la rama,  
sobre la rama quebrada.<sup>1</sup>

En esta poesía de Octavio Paz nos parece ver una estructura a base de tres dimensiones de significado que se distinguen entre sí pero que tienen una relación funcional muy bien integrada: los elementos que definen el orden de cada dimensión están arreglados de tal manera que el cambio en una serie implicaría un cambio en las otras.

La primera dimensión (pájaro-rama) se encuentra estructurada en torno a los sentimientos del poeta ante esos elementos. La primera imagen nos presenta una estructura espacial de los dos motivos. El árbol, el pino, tiene por naturaleza una forma artística, que el poeta nos hace ver en su totalidad refiriéndose a su parte más alta, la punta, sobre la cual se encuentra el pájaro. El primer elemento, el pino, es símbolo de la realidad; el segundo, el pájaro, del arte; es un pájaro que se encuentra trémulo, resultado de su canto. La palabra "detenido" no implica aquí "sin movimiento," que sería una contradicción, sino ensimismado, olvidado de la existencia del mundo que le rodea. En esta primera estrofa el poeta ha creado una imagen que hay que rectificar al terminar de leer el poema. La "punta del pino," referencia dictada por razones estéticas, se refiere a la rama más alta del árbol. Es, como vemos en la última línea del poema, una

rama quebrada y no vertical sobre la que el pájaro canta; lo que explica la imagen del primer verso de la segunda estrofa; *Se yergue, flecha en la rama*, imagen que depende, para su comprensión, de la lectura total del poema, ya que es en el último verso donde descubrimos que se trata de una rama quebrada. La imagen de la flecha en la rama es equivalente a una metáfora que aparece con frecuencia en la obra de Paz, la del arco y la lira. Como el poeta mismo ha explicado, "la poesía es la lira y el arco. La lira que consagra y canta al hombre y así le da un puesto en el cosmos; la flecha, que lo hace ir más allá de sí mismo y realizarse en el acto."<sup>2</sup> Es evidente que el pájaro y la rama en la poesía que nos ocupa son símbolos equivalentes a la flecha y el arco, o sea el elemento que impulsa al hombre a trascenderse. El pájaro, cantando se desvanece entre alas y en música se derrama, así como lo hace el poeta componiendo su poesía.

La segunda dimensión, íntimamente relacionada a la primera, se encuentra estructurada en torno a la idea de la música (la poesía). El canto del pájaro, que nos hace pensar en ella, substituye aquí la segunda parte de la imagen mencionada, la lira que consagra y canta al hombre. El pájaro al cantar—como el músico y el poeta al crear—se transforma, se realiza en el acto:

El pájaro es una astilla  
que canta y se quema viva  
en una nota amarilla.

La imagen de la astilla reitera y da fuerza a la imagen anterior, la imagen de la flecha. Así como la flecha—palabra clave en la primera dimensión de significado—es simbólica del hombre que logra ir más allá por medio del arte, así la astilla al

quemarse viva—imagen clave en el segundo nivel de significado—logra trascender su materia y convertirse en nota amarilla, en arte. La imagen sinestésica enlaza los dos niveles de significado dando fuerza al elemento del primer término, el pájaro; la astilla al consumirse *viva* vuelve a tener vida, a ser pájaro.

Las imágenes yuxtapuestas en los sistemas anteriores (pájaro y rama-nota amarilla) se funden en un tercero, resultado del deseo del poeta de unificar la poesía y darle trascendencia. Esta tercera dimensión nos ayuda a ver la organización total de la poesía, lo mismo que a resolver las dificultades y a explicar las aparentes inconsistencias:

Alzo los ojos: no hay nada.  
silencio sobre la rama,  
sobre la rama quebrada.

Una interpretación a base de una deducción lógica nos llevaría a afirmar que el poeta no ve nada cuando alza los ojos debido a que el pájaro ha volado, dejando una rama rota. Esto no va de acuerdo con la realidad, ya que no hay pájaro que quiebre una rama al desprenderse de ella. Podemos, por supuesto, asumir que la rama, aunque el poeta no lo diga, ya estaba rota; lo que nos obliga, como ya indicamos, a cambiar la imagen del primer verso de la primera estrofa. Esta rectificación nos ayuda a interpretar la imagen *Se yergue, flecha en la rama*. En la rama, por supuesto, quebrada, ya sea en posición horizontal o diagonal, pero no vertical.

La anterior interpretación no nos parece acertada debido a que tenemos que suponer que el pájaro ha volado, lo que no se dice en la poesía. Por lo tanto, es necesario encontrar una nueva organización para esta tercera dimensión, esto es, una organización que sea consistente con las anteriores y que explique el significado total de la poesía. Proponemos la siguiente: el poeta,

al alzar los ojos no ve al pájaro sobre la rama quebrada debido a que el pájaro nunca ha estado allí; es un pájaro imaginado por el poeta, simbólico del arte, que es creación pura. Que la rama es lo que tiene realidad y no el pájaro nos lo revela el título de la composición, que es "La rama." La rama, la realidad, es lo que existe, lo que el poeta ve. Pero sobre esa rama ha imaginado un pájaro que canta. Del mismo modo el poeta, haciendo uso de un material sacado de la realidad, crea una obra a base de elementos imaginativos. "En su esencia—dice Paz—, imaginar es ir más allá de sí mismo, proyectar nuestro mundo en imágenes, continuo trascender. Ser que imagina porque desea, el hombre también, es el ser capaz de transformar el universo entero en imagen de su deseo."<sup>3</sup>

En "La rama" Paz nos ha dado su concepto de la realidad. La realidad, para Paz, es capaz de transformarse; así, el pájaro se transforma en nota amarilla. Pero hay más: el poeta ha transformado una rama quebrada en un arco listo para disparar una flecha. Empero, esa rama no logra trascenderse, realizarse en el tiempo, hasta que el poeta imagina una flecha viva, un pájaro que al mismo tiempo canta estático sobre su trino. "El objeto—dice Paz —, instalado en su irrealidad irrisoria como un rey en un volcán, de pronto cambia de forma y se transforma en otra cosa."<sup>4</sup> Así el pino, con su rama quebrada, se transforma por medio de la magia del poeta en símbolo de la poesía: el arco y la flecha.

#### NOTAS

<sup>1</sup> Octavio Paz, *Libertad bajo palabra* (México, 1949).

<sup>2</sup> Octavio Paz, *El arco y la lira* (México, 1956), p. 264.

<sup>3</sup> Octavio Paz, *Las peras del olmo* (México, 1957), p. 166.

<sup>4</sup> *Ibid.*, p. 167.

#### NOTE TO AUTHORS AND PUBLISHERS

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## THE EXPRESSION OF IRONY IN MANUEL BANDEIRA'S "LIBERTINAGEM"

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With the publication of *Libertinagem* in 1930, Manuel Bandeira entered upon his most significant phase as an experimental poet. Most of the poems in this collection were written between 1924 and 1930, a period in which Brazilian *Modernismo*<sup>1</sup> began to triumph with its startling innovations in every sphere of cultural activity.<sup>1</sup> Following upon the verses of *Carnaval* and *Ritmo Dissoluto*, *Libertinagem* was soon recognized as the most eloquent *manifesto* of Brazil's new poetry, characterized by its sense of absolute freedom from established canons of versification, by the bold independence of its themes and its uninhibited techniques.

With consummate artistry and wit, "Poética"—the key poem of the collection, unequivocally declares Bandeira's open rebellion and his spirited refusal to conform with traditional forms:

Estou farto de lirismo comedido  
Do lirismo bem comportado  
Do lirismo funcionário público com livro de  
ponto  
[expediente protocolo e manifestações de  
apreço ao sr diretor  
Estou farto do lirismo que pára e vai averiguar  
no  
[dicionário o cunho vernáculo de um vocábulo  
Abaixo os puristas<sup>2</sup>  
Tôdas as palavras sobretudo os barbarismos  
universais  
Tôdas as construções sobretudo as sintaxes de  
exceção  
Todos os ritmos sobretudo os inumeráveis  
Estou farto do lirismo namorador  
Político  
Raquítico  
Sifilítico  
De todo lirismo que capitula ao que quer que  
seja for de [si mesmo.

Composed without rhyme or any regard for rules of punctuation, Bandeira's spirited attack pokes fun at the purists. He ex-

plodes the myth of traditional values and in the closing stanza of the poem he welcomes a vital new source of poetic inspiration in the lyricism evoked by a world of frenetic pleasure and intoxication:

Quero antes o lirismo dos loucos  
O lirismo dos bêbedos  
O lirismo difícil a pungente dos bêbedos  
O lirismo dos clowns de Shakespeare  
— Não quero mais saber do lirismo que não é  
libertação.

The explosive atmosphere of this spontaneous revelry also prevails in poems like "Não Sei Dançar" and the "Oração A Teresinha Do Menino Jesus" where the poet abandons himself to mirth:

Uns tomam éter, outros cocaína  
Eu tomo alegria!

The climate of irony which persists through these poems colours the thematic substance of Bandeira's verse, and at the same time conditions his technique. He exploits a wide variety of stylistic devices in order to develop his inherent gift for humorous verse and ironic statement, and his considerable range of nuance contributes towards a general impression of great wealth and subtlety of expression. Adolfo Casais Monteiro in an authorized study of the poet's evolution defines the *Libertinagem* as the richest work to emerge from the entire modernista movement in Brazil ("o mais rico de todos os livros modernistas").<sup>3</sup>

The way in which Bandeira uses elements of humour and irony, provides some guidance to the decisive change in the poet's sensibility when he came to compose this work—a change already apparent in the transitional mood of *O Ritmo Dissoluto* (1924) and finally achieved in

*Libertinagem* where Bandeira completes what he himself terms "his readjustment to the world of the healthy" (*A minha reajustação ao mundo dos sãos*)<sup>4</sup>—a readjustment which affects both the emotional and philosophical content of his poetry. The excessive sentimentality of earlier collections is now purged in lines of expressive wit and abuse. Yet far from destroying the tragic dimension which underlies Bandeira's highly subjective vision, the ambiguity and suggestive evocations of his irony give greater edge and pathos to the poet's ill-concealed preoccupation with life and the whole human situation. Clear evidence of this disquiet can be traced among the paradoxical statements of the "Orações" addressed to the Virgin in "O Saco De Mangaritiba" or to "Teresinha Do Menino Jesus"—also in the sad thoughts excited by the hypnotic orgies of the carnival with its "tristíssimas cantigas" ("Na Bôca") which conveys only passion and jealousy and fill the poet with a sorrow and repugnance beyond expression ("Dor daquilo que não se pode dizer").

The positive note of reaction which plays on the surface of *Libertinagem* marks a sudden departure from the self-conscious introspection of his earlier poems. With the poetry of *Libertinagem* Bandeira finally rejects the primitive instinct of the poet to indulge in romantic release and open confession of his spiritual malaise. Bandeira carries this anti-romantic attitude even further by creating burlesques on the twilight world he has left behind. And one senses mixed feelings of embarrassment and relief when he declares: "Não sinto mais aquela gosto cabotino da tristeza" ("Oração A Teresinha Do Menino Jesus").

This radical transformation of outlook is fully captured in another key poem—"Vou-me Embora Pra Pasárgada"—where the poet depicts a Utopia of space and light and above all freedom—a world of escape as fantastic and delectable as that of Baudelaire's "L'Invitation au Voyage"

and conjured up with a characteristic note of ambiguity:

Em Pasárgada tem tudo  
É outra civilização  
Tem um processo seguro  
De impedir a concepção  
Tem telefone automático  
Tem alcalóide à vontade  
Tem prostitutas bonitas  
Para a gente namorar.

The sentiments of this stanza provide a striking contrast when considered alongside the poetry of *A Cinza Das Horas* written some ten years earlier when Bandeira found himself obsessed by the verses of the Italian *crepuscolari* and never tired of reciting the words of Sergio Corazzini's "Desolazione del povero poeta sentimentale." In *Libertinagem* one no longer recognizes the poet who would write: "Eu faço versos como quem morre" ("Descencanto") and showed a dangerous predilection for "pobres versos comovidos" ("Versos escritos nágua"). The excess of sentimentality which Bandeira attributed to the nature of the illness which destroyed his youth has at last been subdued.

Inspired by the example of the 1922 Generation, Bandeira found the means of reacting to this latent sentimentality. The ironic verses of Ronald de Carvalho, Oswald and Mário de Andrade, Murilo Mendes, Augusto Meyer and Vinícius de Moraes among others, led him to the discovery of a healthier channel of expression in which to assuage his grief. Humour and irony provided him with a new form of spiritual catharsis which comes from a spirit of acceptance rather than escape. In his own words "a disposição para rir, ou pelo menos sorrir, de coisas ou situações que encaradas a sério seriam demasiado penosas ou revoltantes."<sup>5</sup> This same attitude has been neatly summed up by Jean Paul Richter as "die lachende Träne im Auge" and defined with equal insight by an Italian critic of Bandeira's European contemporaries who penetrates their ability to see "le cose più gravi in chiave di scherzo."<sup>6</sup>



Bandeira's entire approach to irony as a stylistic device starts from the basic concept of "a disassociation between two realities"—namely between what is actually thought and what is actually expressed.<sup>7</sup> The inflections, however, are his own, and the variety of nuance he introduces into his ironic verse, like that of Carvalho's "Epigramas Irônicos e Sentimentais" or Mário de Andrade's "Enfibraturas do Ipiranga," gives some idea of the versatility of this "geração dessentimentalizada." The influence of these younger poets acted upon Bandeira's development in a very real way. In their verses he saw mirrored the facets of his own ironic nature all too long suppressed by his classical formation and the subsequent influence of Parnassian and Symbolist currents. Foreign influences also played their part in this new phase of development, and in his autobiographical essay *Itinerário de Pasárgada* the poet recalls his enthusiastic reaction to the anarchist poetry of the Italian *futuristi*, passed on by Ribeiro Couto, and the particular pleasure he derived from the subtle ironies of Palazzeschi's "Fontana malata" and Soffici's "Simultaneità Chimismi Lirici."<sup>8</sup> Bandeira's interest in these poets dates from his association with Ribeiro Couto in the Rua do Curvelo where Bandeira went to live after the death of his father in 1920, and remained until 1933. Continual poverty and ill-health opened Bandeira's eyes to the reassuring simplicity of the humble *cotidiano*, a discovery already made by the Italian *crepuscolari*, who expressed the sadness of their existence in verses of scepticism and renunciation.<sup>9</sup> And Bandeira sums up the peculiar sensibility of Sergio Corazzini and his followers which soon found response in his own poetry when he speaks of "crepuscolari, sentimentais, irônicos e antidannunzianos."<sup>10</sup> Later when the movement with its suggestion of decadence and excessive sentimentality came to be replaced by the more dynamic *futurismo* and its

manifesto of "parole in libertà" Bandeira was already rejecting romantic malaise in order to return to the expression of his true nature as "menino turbulento, nada sentimental."<sup>11</sup> Elements of humour and irony had rarely been integrated in this way by poets, and the "piadas" of *Libertinagem* such as "Teresa," "Mulheres," and "Cunhantã," give some idea of Bandeira's important contribution to the new genre. "Minha natureza irônica" he writes, "expandiu-se livremente a partir do livro *Libertinagem*."<sup>12</sup>

From this point the poet pursues a new channel of self-discovery and expression and the skill with which he handles the modulations and tonalities of humorous verse soon carry him beyond the achievements of those poets who initially inspired him. Recurrent patterns of thought and expression can be identified, and where Bandeira reminisces over the details of his personal tragedy the prevailing tone is one of pungency often concealed by a mock pathos which suddenly erupts in a final note of jest. "Pneumotórax" is an obvious example of this particular process:

Febre, hemoptise, dispnéia e suores noturnos.  
A vida inteira que podia ter sido e que não foi.  
Tosse, tosse, tosse.  
Mandou chamar o médico:  
— Diga trinta e três.  
— Trinta e três . . . trinta e três . . . trinta e três . . .  
— Respire.  
.....  
— O senhor tem uma escavação no pulmão e o pulmão direito infiltrado  
— Então, doutor, não é possível tentar o pneumotórax?  
— Não. A única coisa a fazer é tocar um tango argentino.

Bandeira repeats the process in "Não Sei Dançar" with even greater ambivalence where a lifetime of private disasters are dismissed in one terse line which jolts the reader with its apparent flippancy and indifference:

Sim, já perdi pai, mãe, irmãos.  
Perdi a saúde também  
É por isso que sinto como ninguém o ritmo do jazz-band.

Elsewhere Bandeira adopts the dry astringent humour of the epigram as in "Andorinha" where he achieves his effect with the utmost economy. In four brief lines the poet gives point and emphasis to the ironic intentions behind the brief exchange which follows between the swallow and the poet:

Andorinha, lá fora está dizendo:  
— "Passei o dia à toa, à toa!"  
Andorinha, andorinha, minha cantiga é mais triste!  
Passei a vida à toa, à toa . . .

By contrast, the humour sparkles in poems like "Teresa" or "Pensão Familiar" where the cat gesticulates as gracefully as a waiter at Copacabana's Palace Restaurant and gives a lesson in elegance and finesse to its jaded bourgeois surroundings. And in "Bonheur Lyrique" the poet himself is teased as he prods his own sentimental nature with its "cœur de phtisique" and "bonheur unique . . . qui soit comme le piteux lustucru en chiffon d'une enfant pauvre." Here the classicism of the poet's diction exercises a vital control which prevents the tone from becoming harsh or insensitive or from degenerating into something trite and banal. The sense of broad humanity and understanding places Bandeira in the tradition of the great humorists from Chaucer and Boccaccio to Heine and Giusti who can laugh at themselves as well as at others and show indulgence for the ridiculous traits of the world and society which surrounds them. The crueler forms of satire are alien to Bandeira's temperament. The malice is gentle in the gauche utterances of the shy lover in "Namorados"; in the affectionate reminiscence of Irene and Siquê—the little negress who wore a perpetual smile and referred to the ventilator as "a coisa que roda" and cried out "Ai Zizus!" at every calamity. And even in the dry poetic statements of "O Major" and "Poema de Finados" this sympathy is not completely absent.

Closely associated with these elements of irony is the poet's celebration of the

*cotidiano*—the evocation of ordinary things known and observed—the lesson derived from the familiar objects, faces and scenes of everyday life, hitherto considered unworthy material for the lyric poet. Following closely upon the example of the *futuristi and vociani*<sup>13</sup> who determined to render every mode of expression valid—who resolved to investigate the poetic resources of every noise, sound and colour—to revitalize old words, new words, even deformed words—Bandeira adopts this pursuit of the concrete and makes it the basis of his poetry.<sup>14</sup> And once he chooses to ignore the accepted canons of versification and to dispense with any established rhyme or punctuation his poetry comes to rely more and more upon the imagery itself. In this context Bandeira belongs to a specific historical movement in the development of the modern lyric which rejects ideas in favour of words and replaces all systematic abstraction of thought in poetry by a pattern of symbol and imagery built on internal harmony.<sup>15</sup> And just as the Italian *crepuscolari* discovered poetry in unlikely places—"il giardino . . . la cassetta . . . mucchi di letame e di vinaccia," Bandeira too creates his *cotidiano* from the provincial scenes of Brazil's "Nordeste" which he knew and loved as a child. Irony and sentiment come together in his evocations of Recife—the sunny smiles of the negro dockers and the housemaids, the bustling streets of the Pernambucan capital, the street-vendors, the suburbs, the swamp and the cactus, the chants and sambas of the carnival. These provide the imagistic pattern of Bandeira's poetry and present a colourful picture which is highly suggestive and authentically Brazilian. The "cotidiano" like the "piada" is impregnated with a vital artistic potential which Bandeira defines as "teor poético," and concrete realities become transformed when seen through the tenuous veil of reminiscence and irony. And by careful adjustments he tries to



harmonize the essential character of these realities with the particular colouring superimposed by his imagination. He operates this process in the meaningful associations excited by the image of the cactus—"belo, áspero . . . intratável"—in the way he transforms a dramatic newspaper headline into a medley pattern of fact and legend or re-elaborates a childhood affection for his guinea-pig in adult terms.

Numerous stylistic devices contribute to the "visão multiforme" of *Libertinagem*. In some extreme cases the elements of humour and irony influence the entire structure of the poem as in "Noturno da Parada Amorim" where a string of disjointed facts are suggestively linked by the repetition of a single foreign line—"Je vois des anges"—or in those poems where images are presented in startling juxtaposition to create a plurality of associations hovering between the real and the fantastic: the "Noturno Da Rua Da Lapa" is a case in point where the arrival of an insect through the window evokes a curious association between the Bust of Pallas, Edgar Allen Poe's Leonore, and the flit-spray.

Irony weaves under and over these verses which often create their comic effect with cumulative effects: Cavaram com enxadas / com pás / com as unhas / com os dentes ("A Virgem Maria") or by means of the rhyme play in Capiberibe / Capi-baribe; amendoim / midubim; or . . . Prima de prima / Prima—dona de prima—Primeva. Equally effective are a whole series of ternary arrangements which emphasize the ironic intentions behind the poet's statements. A typical example occurs in the opening lines of "Poética" where the poet affirms: Estou farto do lirismo namorador / Poético / Raquíptico / Sifilítico . . . and in the even more vivid "Poema Tirado De Uma Notícia de Jornal" where the emphasis comes on the verb:

João Gostoso era carregador de feira-livre e

morava no morro da  
[Babilônia num barracão sem número  
Uma noite êle chegou no bar Vinte de Novembro  
Bebeu  
Cantou  
Dançou  
Depois se atirou na Lagoa Rodrigo de Freitas  
e morreu afogado.

The emphasis is adjectival in certain accumulations—for example, those—Dálias rechonchudas, plebéias, dominicais—of the "Pensão Familiar," or where the poet tries to imagine the appearance of his late sister's guardian angel: "Um anjo moreno, violento e bom,—brasileiro" ("O Anjo da Guarda").

The deliberate pause for comic effect in this last quotation appears almost as frequently as the poet's use of parenthesis, while both devices help to increase a sense of intimate humour. The same quotation is also characteristic for its insistence upon the Brazilian nature of the people and places Bandeira evokes. His "Evocação" speaks of a "Recife morto, Recife bom, Recife brasileiro como a casa de meu avô—and in "Belém Do Pará" he recalls with humour that commonplace avenue which for the natives of Belém—se chama líricamente / Brasileiramente / Estrada do Generalíssimo Deodoro.

Bandeira's exploration of the artistic reserves of the so-called *fala brasileira* marks a substantial contribution to that aspect of Brazilian *modernismo* which elevated indigenous vocabulary beyond the more banal types of *costumbrismo* and recognized in regional speech forms a valid expression of the national sensibility. In "Evocação" he extols—a língua errada do povo / língua certa do povo / porque êle é que fala gostoso o português do Brasil—and the poetry of *Libertinagem* more than that of any of the poet's other collections gives voice to this authentic Brazil of "mexericos, namoros . . . risadas." Bandeira remains unrivalled in his handling of humorous dialogue, and for his clever integration of neologisms, brazilianisms, provincialisms

and vulgarisms which convey the unmistakable pith of provincial speech with their colourful phrases and popular wisdom. One need only consider the spontaneous prattling of the children who rehearse their nativity play in "Mangue" or the wit and guile in Siquê's responses.

The numerous diminutive forms the poet elaborates throughout these poems, mostly with nouns and adjectives and sometimes even with adverbs, are equally characteristic of a trait in popular speech which captures the essence of the Brazilian *modo de ser*. To quote some examples, Bandeira refers to Siquê as *escurinha*: he speaks of—as minhas *ternurinhas* ("Porquinho-Da-Índia"); *Sobradinhos* tão *bonitinhos* ("Belem Do Pará"); *Choros de cavaquinho* ("Mangue"); *Comer devagarinho* ("Lenda Brasileira"); uma *moça nuinha* no banho ("Evocação Do Recife").

As a master of onomatopoeia Bandeira particularly excels, and the lively sounds and rhythms which commended his lyrics to Villa Lobos predominate in the description of "Belém do Pará" as "Terra da castanha / Terra da borracha / Terra de biribá bacuri sapoti / Terra de fala cheia de nome indígena." Proper nouns also engender poetry and one readily detects the poet's fascination and delight with São Paulo de Luanda, Maria Bashkirtseff, Botafogo, Mauritsstad, A Rua da Saudade . . . da Aurora . . . O Morro do Pinto . . . the sonorous cries of the streets which reach his ears full of magic, mystery and . . . humour. The energy and delight of the poet's new-found freedom penetrates each separate element of these verses and the sense of balance he observes between a deep emotional content and his mask of irony prevents the virtuosity of *Libertinagem* from degenerating into meaningless jest. Finally the order itself of the poems in this collection, further clarifies the poet's intentions. Throughout *Libertinagem* Bandeira creates an ironic juxtaposition of the profane and the sacred, of jest and serious

reflection, of protest and sentiment, poems of evocation following upon moments of rejection, the real merging with the fantastic. This is equally true of his arrangement of titles—nearly always ambiguous and often provocative in this medley pattern of formal and impressionistic elements. Bandeira's *lendas* and *orações* for example never fail to startle the reader and his fragmentary use of epigram interspersed among the lyrics is ever resourceful. The individuality of the poet's vision, however, is identified by the unmistakable verbal beauty to be found in the most novel of his similes—"Uma cova mais funda que o meu suspiro de renúncia"—and among the wildest of his paradoxical statements, which like the poet himself, are "Tão Brasil!"

#### NOTES

<sup>1</sup> *Itinerário de Pasárgada* p. 75. Page references to this autobiographical essay are cited throughout as they appear in Vol. II of Bandeira's collected works; *Poesia e Prosa* (Rio de Janeiro: Editôra José Aguilar, Ltda., 1958).

<sup>2</sup> In the original version of this poem, the line read "Abaixo a Revista da Língua Portuguesa." The substitution is equally irreverent but less direct in its attack.

<sup>3</sup> Adolfo Casais Monteiro, *Manuel Bandeira* (Rio de Janeiro: Ministério de Educação e Cultura, 1958), p. 32.

<sup>4</sup> *Itinerário de Pasárgada*, p. 55.

<sup>5</sup> *De Poetas e de Poesia* / "O humor na moderna poesia brasileira," p. 1285.

<sup>6</sup> Gaetano Mariani, *Poesia e Técnica Nella Lirica del Novecento* (Padova: Liviana Editrice, 1958), p. 43.

<sup>7</sup> See the exhaustive study on this subject by Maria Helena de Novais Paiva, *Contribuição Para Uma Estilística Da Ironia* (Lisbon: Publicações do Centro de Estudos Filológicos, 1961), Cap. I: Tipos De Ironia.

<sup>8</sup> *Itinerário de Pasárgada*, p. 53.

<sup>9</sup> "*Poesia crepuscolare*"—The name given by C. A. Borge in 1911 to the decadent verse which followed the splendours of D'Annunzio's poetry in Italy. Sérgio Corazzini and Guido Gozzano were the two most important figures of the group and Bandeira's early verse shows affinity of mood and sensibility. The Italian poets attempted to reconstruct the humble things of everyday life in terms of art. Humility, candour, and nostalgia for the past were the main characteristics of *crepuscolarismo*.

<sup>10</sup> *Itinerário de Pasárgada*, p. 54.

<sup>11</sup> *Ibid.*



<sup>12</sup> See note 5.

<sup>13</sup> For fuller discussion of the important influence exerted by these movements upon Bandeira and his contemporaries see Mário da Silva Brito, *História do Modernismo Brasileiro* (São Paulo: Edição Saraiva, 1958), pp. 216-220.

<sup>14</sup> Eduardo Portella in a short but lucid study of Bandeira's technical resources—*A Expressão*

*Poética de Manuel Bandeira*—discusses the salient absence of abstract imagery in the poet's work. See *Dimensões*, Vol. II (Rio de Janeiro: Livraria Agir Editôra, 1959), pp. 49-59.

<sup>15</sup> This discussion receives fuller treatment by David Daiches in a section devoted to "The Proper Sphere of Poetry" in *Critical Approaches to Literature* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1956), pp. 143-168.

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## O PROTESTO SOCIAL NA OBRA DE GRACILIANO RAMOS

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O sentido total da obra de Graciliano Ramos ainda não foi desvendado e, provavelmente, daqui a muitos anos ainda se estarão debatendo os seus críticos em busca da verdadeira intenção do grande representante das letras brasileiras.

Neste estudo examinaremos os pontos de vista de vários críticos e observaremos na obra do escritor alguns dos aspectos contendo a mensagem violenta de julgamento e protesto que êle nos deixou. Analisaremos no psicólogo e no sociólogo a sua atormentada aversão por uma sociedade injusta atuando de maneira absoluta sobre o homem. Notaremos ainda que a intensidade humana existente em suas páginas provém do fato de se ter o autor inspirado em suas próprias e dolorosas experiências e na observação direta em seu convívio com os oprimidos.

Baseiam-se as nossas observações na análise dos romances de Graciliano Ramos (*Caetés*, *S. Bernardo*, *Angústia* e *Vidas Secas*),<sup>1</sup> dos seus livros de memórias (*Infância* e *Memórias do Cárcere*)<sup>2</sup> e na leitura dos estudos dos críticos que abaixo mencionaremos.

Florianio Gonçalves encontra a chave das idéias sociais de Graciliano no terrível determinismo que rege as vidas de suas personagens. "Sòmente uma mudança no enquadramento das fôrças que o cercam e esmagam poderá transformar o caeté, o bruto, José Baía e Fabiano. Nisto, a arte de Graciliano Ramos é a mais intensamente revolucionária de todos os escritores brasileiros vivos. [Escrito antes da morte do escritor]. Seu pensamento é dialético, e a revolução é uma necessidade essencial dentro dos quadros de vida que êle pinta."<sup>3</sup> Já Otto Maria Carpeaux afirma que a

atitude do romancista em referência à reforma social é de ironia. Carpeaux crê que Ramos sente o ridículo de uma tentativa de reforma social através da revolução.<sup>4</sup> Conceito de certo modo idêntico é o de Fred Ellison que assim se expressa:

... although there is much implicit social criticism, nothing in Ramos' work could serve directly as political propaganda. Presumably, he was dedicated to some sort of reorganization of society. Yet he seems to imply in his writings that attempts at improvement are futile and that happiness for man is an impossibility. The social reformers, the humanitarians, come to naught in their efforts: one of them is forced to commit suicide; others are made to appear ridiculous. In the opinion of several discerning critics, it is extremely difficult to reconcile the distinctly unhumanitarian philosophy of Ramos with his radical political beliefs.<sup>5</sup>

Para Arturo Torres-Rioseco, a filosofia de Graciliano Ramos está na relatividade dos valores morais; a lei natural atua de forma absoluta e, portanto, o homem não é bom nem mau.<sup>6</sup> H. Pereira da Silva afirma que "... o traço mais vigoroso, mais alto do seu talento ... é o poder de observação, o sentido psicológico ..."<sup>7</sup>

Concordamos com a opinião citada de Florianio Gonçalves e divergimos dos conceitos que se lhe opõem, pois, encarando a arte como forma de protesto, parece-nos poder afirmar que o protesto social é a característica fundamental da obra de Graciliano Ramos, encontrando-se na sucessão de todos os seus livros e de tôdas as etapas de sua vida.

Poder-se-ia argumentar que protesto social não é elemento distintivo da obra de Graciliano, uma vez que se encontra em inúmeros outros trabalhos. Sòmente entre os nordestinos mencionar-se-iam grandes romancistas empenhados na denúncia da injustiça social. No entanto, o tom pro-



fundamente revoltado e angustiado com que acusa e a sua técnica psicológica e introspectiva o diferenciam dos outros. Graciliano não é um pintor daquilo que se lhe apresenta diante dos olhos; êle é violentamente parcial pelo homem contra a sociedade, contra a autoridade organizada, contra os valores oficiais e contra a fácil consagração tradicional. Quanto aos estudos psicológicos, considerados por alguns críticos como elemento primordial de sua obra, afiguram-se-nos como constituindo, principalmente, meios de extravasamento contra um sistema social que êle abominava.

Realmente, em todos os detalhes da agonia interior de suas personagens, revela êle a sua grande revolta contra o sofrimento dos párias, dos desprotegidos da sorte, dos mendigos e das crianças que seriam futuros mendigos. Assim, *Angústia*, apesar de considerado o seu grande romance psicológico, e de, na verdade, constituir a análise da mente de um indivíduo, estuda de maneira fundamental as condições sociais em que se agitam as suas personagens; e os longos solilóquios de Luís Silva manifestam bem a profunda averasão do autor pela odiosa sociedade de banqueiros, comerciantes e políticos, explorando e espesinhando os desvalidos.

O mesmo espírito de protesto encontra-se nos monólogos de Paulo Honório em *S. Bernardo*, sendo nesse caso as considerações feitas pelo próprio capitalista. Leia-se êste pensamento de Paulo Honório: "Para ser franco, declaro que êsses infelizes não me inspiram simpatia. Lastimo a situação em que se acham, reconheço ter contribuído para isso, mas não vou além. Estamos tão separados!"<sup>8</sup> Esse conceito de Paulo Honório é o conceito dos poderosos na sociedade burguesa; podem ter pena dos oprimidos, sabem que são responsáveis por sua desgraça, mas não se demoram muito a pensar nessa gente distante. É assim que no mundo deprimente retratado pelo psicólogo, os atormentados pensamentos de

seus protagonistas são sistematicamente explorados na acusação de uma sociedade iníqua.

Desde o seu primeiro romance, *Caetés*, nota-se a constante preocupação do autor com as condições sociais e a pressão dessas atuando sobre as personagens. É verdade que, como constataam Ellison, Carpeaux e outros críticos, o romancista trata às vezes com ironia a revolução social e que os revolucionários de seus livros são, geralmente, indivíduos incapazes ou corruptos. Moisés é um revolucionário covarde que se esconde; Luís Padilha revela-se de caráter fraco; Padre Silvestre é corrupto e ignorante; e a própria Madalena, embora caridosa e boa, acaba por suicidar-se. No entanto, não quereria o autor implicar que só uma transformação radical no ambiente que as molda e aniquila poderia reedificar as suas personagens?

É verdade também que o pessimismo em suas obras torna os indivíduos joguetes em um mundo que parece interessado em precipitá-los no abismo, em reduzi-los a farrapos. Às vezes tem-se, de fato, a impressão de que todo o esforço humano fica reduzido à inutilidade, diante de inexorável e trágico determinismo. Como comenta Antônio Cândido, *Angústia* é o "drama de todos, de tudo; da vida mal feita, dos homens mal vividos. . . . Gente acuada, bloqueada, esmagada pela vida, espremida até virar bagaço, sem entender o porquê disso tudo. . . . Não há saída. O judeu Moisés prega revolução social e distribui boletins. Nada, porém, penetra a opacidade das vidas pequeno burguesas, inacessíveis à renovação e trôpegamente aferradas à migalha. . . ."<sup>9</sup>

Mas a base filosófica do autor não estará justamente na revolta contra essa inércia—no desejo desesperado de que a luz penetre a opacidade dêsses seres infelizes, aferrados à migalha? O vagabundo Ivo é submissão resignada; Moisés, o revolucionário incompetente e sem ação; Fabiano é esmagado pela terra e pelos homens. Faz-se,

portanto, necessário levantar e liderar essa gente. Julião Tavares aí está com sua preguiça e empáfia impunemente explorando os desvalidos, demolindo os lares, desgraçando meninas inocentes. Quando em casa de Luís Silva, os três amigos reunidos discutem política e Moisés disserta sobre suas idéias revolucionárias, Luís Silva só discorda pelos motivos que êle próprio explica: "O que eu queria era convencer-me de que não tinha razão. Desejava que Moisés estirasse argumentos e seu Ivo se revoltasse."<sup>10</sup>

*Vidas Sêcas* contém, sem dúvida, um forte elemento revolucionário. O homem está só, abandonado, perdido na natureza, elemento hostil. A natureza, porém, não está só, tem seus aliados: o patrão cruel, símbolo da exploração iníqua, e o soldado amarelo, representação da autoridade injusta. É inútil lutar; Fabiano poderia ter destruído êsses inimigos mas há muitos patrões e muitos soldados amarelos. A solução, portanto, não consiste na eliminação do indivíduo mas na revolução social.

As idéias a favor da revolução estão bem nítidas em *Memórias do Cárcere*. Veja-se esta passagem:

—Então você não acredita na vitória da revolução?" perguntara-me um oficialzinho, cheio de susto.

—Não acredito em nada, meu caro. Não sou crente. Julgo infalível a vitória da revolução, hoje, amanhã, não sei quando. Isto não é crença. É certeza.<sup>11</sup>

Ainda no mesmo livro assim se expressa o autor, referindo-se à Coluna Prestes:

Que significava aquilo? Um protesto, nada mais. Se por milagre a coluna alcançasse vitória, seria um desastre, pois nem ela própria sabia o que desejava. Sabia é que estava tudo errado e era indispensável fazer qualquer coisa. Já não era pouco essa rebeldia sem objetivo, numa terra de conformismo e usura, onde o funcionário se agarrava ao cargo como ostra, o comerciante e o industrial roíam sem pena o consumidor esbrugado, o operário se esfalfava à toa, o camponês agüentava tôdas as iniquidades, fatalista, sereno.<sup>12</sup>

Para Graciliano a democracia é um sistema de corrupção e exploração que precisa ser demolido. Essa idéia central, embora

obscurecida pelo pessimismo do escritor, encontra-se às vêzes muito clara, como se nota em "A Vila" de *Infância*<sup>13</sup> e em vários capítulos de *S. Bernardo*, do qual se seguem êstes excertos: "—A oposição não sabe o que diz. Nós temos lá oligarquia? Temos uma quantidade enorme de cava-dores no poder. Só os congressistas! E os ministros, os presidentes, os governadores, os secretários, os políticos do sul. Muito dente roendo o tesouro. E que súcia! . . ."<sup>14</sup> E mais adiante: "—Isso que se vê. É a falência do regimen. Desonestidades, patifarias."<sup>15</sup>

A obra de Graciliano foi sempre agitada por ideais políticos de igualdade e fraternidade que só pareciam poder concretizar-se pela revolução social. Êsses ideais foram inspirados no convívio direto com sêres, fatos e coisas no cenário humilde do interior do Nordeste, onde o menino gravaria imagens clamorosas de pobreza e injustiça. A revolta profunda e amarga que lhe ficou desde então, e as memórias da infância, vívida num ambiente de corrupção e injustiça, constituem o substrato com que sustenta tôdas as suas páginas. O seu romance se equilibra numa síntese dos aspectos da realidade concreta e da projeção dêsses aspectos no espírito das personagens. Se em *Infância* e *Memórias do Cárcere* descreve-nos o autor dois períodos de sua vida, os outros livros representam os vários momentos do destino de sêres que não passam de criações por êle sentidas e vividas. Com efeito, em Graciliano não existe propriamente ficção. Tudo o que nos relata em seus romances é produto de uma observação, de um fato, de uma reminiscência. Muitas das suas personagens foram realidades na vida do autor e algumas um pouco o seu próprio retrato.

Da mesma maneira, tôda a sua galeria de fracassados, vítimas do torpe meio social em que vivem, estão como o seu creador, em constante fermentação de descontentamento diante da vida. É que, de acôrdo com Graciliano, na sociedade como se acha



organizada, não há lugar para a felicidade. Se os pobres sofrem porque são pobres, a conquista da fortuna não os faz menos desgraçados. Vejamos estas reflexões de Paulo Honório: "Se houvesse continuado a arear o tacho de cobre da velha Margarida, eu e ela teríamos uma existência quieta. . . . Os meus desejos percorreriam uma órbita acanhada. Não me atormentariam preocupações excessivas, não ofenderia ninguém . . . beberia um gole de cachaça para espantar o frio e cantaria por êstes caminhos, alegre como um desgraçado."<sup>16</sup> Paulo Honório representa o sentimento de paixão pela propriedade e depois de vencer sente-se esmagado pela vida. Essa situação revela que o êxito em si não tem sentido; o progresso sem amor e sem ideal não proporciona felicidade. Assim, no fim da vida, Paulo Honório sonha com uma felicidade sem progresso, sem eletricidade ou telefone. Pensa que se pudesse começar sua vida de novo, tudo seria diferente, mas também reflete que isso é apenas sonho, porque em vão debate-se a vontade contra o ambiente e as forças exteriores.

Realmente, para Graciliano, o meio atua de forma absoluta sobre o homem. A desintegração moral de Paulo Honório provém da sociedade em que vive, a qual, com sua ignorância e injustiça, não permite a realização da personalidade pelo bem. Essa idéia de responsabilizar a sociedade pelas faltas do indivíduo percorre toda a obra do escritor. Leiam-se estas palavras de Paulo Honório:

Creio que nem sempre fui egoísta e brutal. A profissão é que me deu qualidades tão ruins. É a desconfiança terrível que me aponta inimigos em toda a parte!

A desconfiança é também consequência da profissão.

Foi este modo de vida que me inutilizou. Sou um aleijado.<sup>17</sup>

Vejamos ainda estas duas passagens de *Angústia*: "A senhora não tem culpa de viver nesse estado, d. Adélia. A senhora não nasceu assim. Era corada, risonha, dançava como carrapeta, olhava os homens cara a cara, e os homens se desapravamam.

Seu marido impava de orgulho e fazia: —'An!' Depois transformaram a senhora nisso, d. Adélia. Um trapo, uma velha sem-vergonha."<sup>18</sup> E mais adiante: "Marina era instrumento e merecia compaixão. D. Adélia era instrumento e merecia compaixão. Julião Tavares era também instrumento, mas não senti pena dele."<sup>19</sup>

Sendo, assim, produto do meio, o homem não é bom nem mau; os valores morais são relativos. Por isso, como observa Arturo Torres-Rioseco, "Los personajes de Graciliano no adquieren el sentido de la culpa y por lo tanto continúan sus vidas indiferentes a las consecuencias de su crimen."<sup>20</sup> Exemplos dessa falta de visão diante do bem e do mal encontram-se muitos, não só nos romances como nos livros de memórias. Paulo Honório luta pelo que lhe parece o bem supremo—a propriedade—por isso justificam-se as liquidações sumárias de vizinhos incômodos, a corrupção de funcionários e jornalistas, a brutalização dos subordinados. Referindo-se a Trajano Pereira de Aquino Cavalcante e Silva, avô de Luís Silva, assim escreve Graciliano: "Se o velho quisesse extinguir um proprietário vizinho, chamaria José Baía, o camarada risonho que me vinha contar histórias de onças no copiar, ajustaria a empreitada. . . . E ficaria tranqüilo, de alpercatas, camisa e ceroulas de algodão cru, tomando tabaco, escanchado na rede de varandas coloridas que arrastavam."<sup>21</sup> Quanto a José Baía, "Nenhum remorso. Fôra a necessidade. Nenhum pensamento. O patrão, que dera a ordem, devia ter lá as suas razões."<sup>22</sup> Gaúcho e Paulo Turco, amigos do romancista na prisão, também não têm consciência de seus crimes. Aos dois últimos assim se refere Graciliano:

Afinal a virtude me escapava. Quem me provava que os indivíduos supressos pelo sírio faziam falta num mundo cheio de excrescências? Talvez não fizessem. E era-me indiferente estar a propriedade aqui ou ali. Não aprovei as aventuras de Gaúcho, meu amigo na colônia correccional; não as aprovei por serem perigosas. Gaúcho não produzia riqueza. Muitos não a produzem, e contudo acham maneira de apro-

priar-se dela sem arriscar-se. Gaúcho e Paulo Turco haviam pelo menos revelado coragem. E em situação difícil achavam maneira de praticar ações generosas, incomprensíveis.<sup>23</sup>

Assim vê, geralmente, os seus criminosos, malandros e vagabundos. Assim os encontrou na vida, assim os trata em seus romances. É que, de acordo com Graciliano, numa sociedade em que o bem e o mal são relativos, não têm consciência de seus crimes mas são capazes de atos de grande generosidade.

Também a Justiça é sempre arbitrária ou malograda na vida e na obra do escritor. Esse conceito existe em seus livros de maneira cada vez mais acentuada, culminando-se em *Memórias do Cárcere*, pela situação iníqua da prisão sem motivo nem esclarecimento. Em 1936 foi conduzido para o Rio em condições imprevistas e humilhantes. Misteriosas intrigas, numa época muito propícia a semelhantes práticas, valeram-lhe um ano de prisão, estando muito doente, quase em perigo de vida.

Já em *Infância* relata-nos o seu primeiro contato com a Justiça, num episódio doloroso quando tinha, apenas, quatro anos de idade. Seu pai, que dormia na rede, acorda de mau humor e não encontrando o seu cinturão, aos gritos exige da criança o aparecimento do objeto perdido. O menino, transido de pavor, sem conseguir articular uma palavra em sua defesa, encolhe-se, pequenino e miserável, atrás de uns caixões verdes. O pai, porém, arrasta-o para o meio da sala e açoita-o barbaramente. Logo após o castigo encontra o pai o cinturão que ele próprio deixara cair perto da rede.<sup>24</sup>

Outras cenas de injustiça encontram-se em *Infância*, levadas a efeito em casa por um pai brutal e uma mãe irascível, e na escola por mestres ignorantes, escravizando cegamente as crianças. "Bem e mal ainda não existiam," diz ele, "faltava razão para que nos afligissem com pancadas e gritos. Contudo as pancadas e os gritos figuravam na ordem dos acontecimentos, partiam

sempre de seres determinados, como a chuva e o sol vinham do céu."<sup>25</sup>

Seu pai, por ser aparentado com senhores de engenho e votar no chapa do governo, foi nomeado juiz substituto, apesar de nada perceber de leis e de possuir conhecimentos gerais muito precários. Quando uma vez um inofensivo mendigo, velho conhecido da família, foi à sua casa, o juiz mandou prendê-lo pela simples razão de se ter aborrecido com a presença do infeliz, que assustara um pouco a dona da casa. Diz-nos o escritor que a prisão de Venta-Romba deve ter contribuído para a desconfiança que a autoridade lhe inspira.<sup>26</sup> De fato, manifesta uma ironia perpétua, uma irrespeitosa atitude ante os valores oficiais e uma total desconfiança na justiça estabelecida. A Justiça, em Graciliano, é sempre representada por pessoas medíocres e incapazes como o tenentezinho ridículo que o prendeu (em *Memórias do Cárcere*) e o soldado amarelo de *Vidas Secas*. A inconsistência dos valores humanos está bem expressa nestas palavras de Paulo Honório: "A verdade é que nunca soube quais foram os meus atos bons e quais foram os maus. Fiz coisas boas que me trouxeram prejuízo; fiz coisas ruins que deram lucro."<sup>27</sup>

O mundo de Graciliano é assim um mundo de maldade, injustiça e violência. A religião, representada pelo padre João Inácio, e a polícia, representada por José da Luz e pelo soldado amarelo, são valores negativos. O sistema educacional é também um valor negativo. Por toda a parte, sofrimentos e iniquidades. De um lado estão os párias, os trabalhadores pobres, as mulheres da rua da Lama, os mendigos e as crianças abandonadas. Do outro lado, os exploradores torpes, a imprensa corrupta, a malandragem política, alheios ao drama de miséria e desespero.

No entanto, nessa visão pessimista de um mundo sórdido, sentimos no escritor uma ânsia de libertação, um desejo intenso de depuração e de reequilíbrio, baseados



na melhoria da sociedade. Muito bem se expressa Antônio Cândido quando diz:

A experiência da vida social levou-o àquela mencionada repulsa pelas normas, incompatibilizando-o com a sociedade que elas regulam. A leitura de seus livros mostra que antes de qualquer adesão ao comunismo já havia na sua sensibilidade a inconformada negação da ordem dominante e certa nostalgia de humanidade depurada. . . . A adesão representa precisamente aspiração a uma sociedade refeita segundo outras normas, e completa, pois, de modo coerente a sua negação do mundo, indicando que ela era, na verdade, negação de um determinado mundo—o da burguesia e do capitalismo. A morte dos valores burgueses é surdamente desejada em sua obra, sobretudo a partir de *S. Bernardo*; e o estrangulamento de Julião Tavares, é de algum modo símbolo do desejo de liquidá-los.<sup>28</sup>

Em conclusão, apesar de ser Graciliano Ramos considerado o grande romancista psicológico brasileiro da era moderna, sua obra encerra um elemento de protesto social fortíssimo que percorre todos os seus livros. Os estudos psicológicos são os meios de que vigorosamente se serviu para denunciar o sistema de corrupção e exploração de sua sociedade. O método psicológico e introspectivo e o tom profundamente torturado de suas páginas o distinguem dos outros escritores brasileiros de protesto social.

Além disso, o homem, na concepção de Graciliano, é produto das forças do meio e, portanto, irresponsável por seus crimes numa sociedade assentada em bases falsas. A única solução é, assim, a revolução e a transformação radical do ambiente. Para ele a democracia é uma ilusão, um sistema falido que urge ser derrubado. Embora sua obra revele visão pessimista e, não raro, sórdida do homem e do mundo, sentimos a sua necessidade de equilíbrio, nessa crença da melhoria social pela morte dos valores burgueses.

São essas, a nosso ver, as características principais da obra do grande romancista. Graciliano Ramos, levantando a sua voz de protesto, estudou o maior tema de sua época, a luta do homem contra a sociedade.

Para dar ao tema força e clareza ele o apresentou na mente individual de suas personagens, para as quais transferiu a própria essência de seu ser, isto é, a sua alma amargurada, moldada na injustiça e sedenta de justiça. E assim, as recordações de uma infância infeliz, as marcas das asperezas de sua terra sofredora e a revolta contra a política corrupta de sua sociedade cristalizaram-se em sua obra, constituindo um legado precioso e imperecível para a literatura brasileira.

## NOTAS

<sup>1</sup> *Caetés*, 2 a ed. (Rio de Janeiro: José Olympio, 1947); *S. Bernardo*, 7a ed. (São Paulo: Livraria Martins Editôra, 1961); *Angústia*, 7a ed. (Rio de Janeiro: José Olympio, 1955); *Vidas Secas*, 6a ed. (São Paulo: Livraria Martins Editôra, 1960).

<sup>2</sup> *Infância*, 5a ed. (São Paulo: Livraria Martins Editôra, 1961); *Memórias do Cárcere*, 4 vols. (Rio de Janeiro: José Olympio, 1953).

<sup>3</sup> "Graciliano Ramos e o Romance: Ensaio de Interpretação," em *Caetés*, op. cit., pp. 29-30.

<sup>4</sup> *Origens e Fins* (Rio de Janeiro: Casa do Estudante do Brasil, 1943), pp. 346-347.

<sup>5</sup> "Graciliano Ramos," *Brazil's New Novel* (Berkeley and Los Angeles: University of California Press, 1954), p. 116.

<sup>6</sup> "Graciliano Ramos," *Cuadernos Americanos*, LXXI (México, 1953), pp. 281-288.

<sup>7</sup> *Graciliano Ramos: Ensaio Crítico Psicoanalítico* (Rio de Janeiro: Aurora Limitada, 1950), p. 9.

<sup>8</sup> Ramos, p. 217.

<sup>9</sup> *Ficção e Confissão* (Rio de Janeiro: José Olympio, 1956), pp. 40-41.

<sup>10</sup> Ramos, *Angústia*, p. 49.

<sup>11</sup> Ramos, IV, p. 133.

<sup>12</sup> I, p. 69.

<sup>13</sup> Pp. 49-56.

<sup>14</sup> P. 76.

<sup>15</sup> P. 146.

<sup>16</sup> *S. Bernardo*, p. 215.

<sup>17</sup> *Ibid.*, p. 217.

<sup>18</sup> P. 152.

<sup>19</sup> P. 154.

<sup>20</sup> Riosco, op.cit., p. 282.

<sup>21</sup> *Angústia*, p. 155.

<sup>22</sup> *Ibid.*, p. 208.

<sup>23</sup> *Memórias do Cárcere*, IV, p. 82.

<sup>24</sup> *Infância* Pp. 31-35.

<sup>25</sup> *Ibid.*, P. 20.

<sup>26</sup> *Ibid.*, Pp. 237-243.

<sup>27</sup> *S. Bernardo*, p. 46.

<sup>28</sup> Antônio Cândido, op. cit., p. 79.

# LETTERS TO THE EDITOR

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## SPANISH AMERICAN LITERARY BIBLIOGRAPHY — 1964

In no sense do I pretend to give here a comprehensive report of Spanish American literary bibliography for 1964, since it is well nigh impossible to ferret out in the course of one year the increasingly numerous bibliographies which are appearing constantly in the more active publishing centers.\* An attempt will be made, however, to call attention to several new developments in the field of acquisitions and take note of quite a number of important items. More effective means of acquiring research and reference materials, along with an increase in creative literature, necessarily require expansion in an account of present trends. Bibliography every year plays a more significant role in Latin American publications. The better critics and scholars seemingly have become more conscious of the importance of bibliography in making the acquaintance of authors and evaluating literary works or movements. Scholars from several European countries are contributing studies of merit. The lack of uniformity of entries still plagues one who works in this field.

Recently, it was proposed that some National Defense Education Act funds be used to make a survey of the current state of Latin American bibliography. Franklin Book Programs, Inc., a non-profit organization for international book-publishing development, established four new operating offices in 1963, the one in Buenos Aires being the first in the Western Hemisphere. One of this office's projects, along with its functions of developing book publishing and libraries, is to determine the feasibility of a joint cataloguing project of Spanish-language books in Latin America. If this undertaking proves to be successful, it will be a major step toward removing a real

road block faced by publishers and dealers who are desirous of expanding their export business: the lack of dependable current information, outside of the country of publication, about books that have been issued is an ever-recurring obstacle to regional development of the publishing business. One can be put on the mailing list to receive *Biblos informativo bibliográfico de la cámara argentina del libro* by sending a request to Sarmiento 528, Buenos Aires, Argentina.

The Inter-American Scholarly Book Center (Centro Interamericano de Libros Académicos), jointly sponsored by The Association of American University Presses and the National University of Mexico and financed by foundation grants of \$100,000 from Rockefeller and \$220,000 from Ford, was born on November 23. Some of its commendable objectives are: to maintain an extensive exhibit or reference library, purchase and stock copies of books for retail trade, supply scholarly books at standard discounts to other bookstores and libraries, sell Latin American scholarly books directly by mail to professors and libraries of the United States and Canada, maintain a complete catalogue and order service for cooperating publishers, work toward the development of a Latin American version of *Scholarly Books in America*, provide advice on scholarly publishing, and assist publishers to obtain translation rights to scholarly books. The director and assistant director are both men of experience and imagination. The Center is to have its permanent location at one of the important intersections in Mexico City, the crossing of Paseo de la Reforma and Insurgentes, with the address Sullivan 29.

Recently the Ford Foundation granted funds to the American Historical Association which it will administer for the purpose of permitting the Conference on Latin American History to expand its activities and originate several projects such as the preparation of guides, bibliographies,

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\* A portion of this bibliographic report of Spanish American literature for sections 6 and 7 was read at the 1964 meeting of the Modern Language Association. Other members of the committee are: Claude Hulet, Eduardo Neale-Silva, Martin Stabb, Jack Hughes, and Merlin Forster.



and documentary compilations. The Conference is initiating a continuing publication series and now seeks to enter into a contract with a university press to publish future studies. Because of the close affiliation between Latin American history and literature, one of the contemplated volumes will be of interest to those of us concerned with belles lettres: *Latin America: A Guide to the Historical Literature*.

The UNESCO Mobile Microfilm Unit reproduced over 135,000 pages of rare documents during the six months (December 1960–April 1961) it spent in Lima. In 1962, during an eight-months period, it microfilmed over 250,000 pages of documents. The eighth edition of *Newspapers on Microfilm 1963-1964* has been produced by Micro Photo. It has also issued a list entitled *Duopage Out-of-print Books, Catalogue, 1964*, which includes seventeen items from Latin America and Spain. The Readex Microprint Corporation has issued *Readex Microprint Publications, 1963*, which contains many national bibliographies of Latin America, Spain, and Portugal, as well as the Medina bibliographies. The fifth edition of the Library of Congress' *Newspapers on Microfilm* came off the press in 1963.

The *Handbook of Latin American Studies*, starting with vol. XXVI, is divided into two separate sections: the social sciences and the humanities, each part being published in alternate years. Every effort is made in spite of the altered structure to keep each issue as current as possible. The aforesaid volume which is devoted to the humanities contains approximately 20% more entries in the corresponding disciplines than volume XXV. In this work of 259 pages and some 2,500 entries, there appears for the first time an introductory essay to the section on literature which provides a summation of the principal findings offered by the contributing editors. The General Section has been expanded considerably and includes 120 entries of bibliography and works of a general nature. This addition attests to the growth of bibliographical publications. The Library of Congress with a grant from the Ford Foundation has contracted

the University of Florida to prepare a Cumulative Index to the first 25 volumes of the *Handbook*.

The Library of Congress with the just mentioned grant is now able to make a "Guide to the Archive of Hispanic Literature on Tape" and a "Census of Mexican-Indian Pictorial Documents." The Hispanic Foundation of the same institution published this year *Latin America: A Bibliography of Paperback Books*, compiled by David H. Andrews and edited by T. J. Hillmon, *Bibliographic Series*, no. 9, Washington, D.C., which is particularly useful to teachers and students. A list of 400-500 German-language theses on Latin America, from 1917 to the present, has been compiled at the University of Utrecht. The Hispanic Foundation expects to arrange them by subject and area and publish the list.

Greater currency has been achieved in the latest numbers of the *Inter-American Review of Bibliography*, a publication of the Pan American Union. George Grossman of the Columbus Memorial Library, also an organ of the Pan American Union, now prepares annually a working paper which covers selected Latin American bibliographies. The *Nueva Revista de Filología Hispánica* has resumed publication and in volume XVI, nos. 1-4, 1962, the usual extensive bibliographies are included.

The Ad Hoc subcommittee of the Seminars on the Acquisition of Latin American Library Materials, an organ which has done much to realize a more adequate bibliographic control of the literature on the area, continued to explore the possibility of creating a *Pilot Center for Bibliographic Information for the Caribbean*. Its report prepared for the Ninth Seminar revealed interest on the part of The Kelden Associates, Inc. of Bayamón, Puerto Rico, not only in implementing the Pilot Center proposal, but in processing all library acquisitions for the Caribbean Organization by means of automation. One of the by-products would be the automated production of the annual *Current Caribbean Bibliography*. The Institute of Caribbean Studies of the University of Puerto Rico is also desirous of participating in this

project. This Institute publishes the quarterly review *Caribbean Studies* which devotes a section to "Current Bibliography," composed of a "general" section in two parts—"Books and Pamphlets" and "Periodical Articles"—dealing with the area as such and with each of the countries and political units or groups of the Caribbean area. Israel Echevarría's "Revistas corrientes cubanas: una lista anotada," which contains 95 titles, is to appear soon in the quarterly. Valuable special bibliographies are also published by the Institute from time to time.

Some useful short selective lists of books on Latin America are the following: *A Catalogue of Books, Recent and Forthcoming in English and Spanish on Latin America*, available from the Savile Book Shop, 3236 P Street, N.W., Washington, D.C.; *Latin America*, a separate issued from the text of the *New York Public Library's Branch Library Book News*, vol. XXXIX, no. 3, February, 1962; *Choice: Books for College Libraries*, vol. I, no. 1, March, 1964, a monthly publication of the Association of College and Research Libraries.

A large tome, *Libros en venta* was published by R. R. Bowker Co., New York, N.Y., on April 14, Pan American Day, 1964. A year of intensive labor on the part of some fifty persons, plus more than five years of study and investigation, preceded the publication of this noteworthy work which is divided into three sections: titles of books arranged in alphabetical order under the author's name; books listed by title in alphabetical order; more than 61,000 items classified according to subject matter under more than 5,000 headings. The entries supply, whenever possible, the following basic information: author's name, title of the book, number of the edition, year of publication, number of pages, kind of binding, price and publisher. The translator's name and languages of the original are given for translations. The largest portion of titles falls in the social sciences, but some 1,900 belong to the category of literature—collections, criticism, etc. Novels, plays, poetry, and essays are classified by author and title

and do not figure in the literary section. 476 publishers from the Americas and 358 from Spain collaborated in the compilation of this 1,900 page volume which lists approximately 47,000 books from Spain and 40,000 from Spanish America. A list of publishers and the names and addresses of their principal agents add to the usefulness of this important publication. Argentina contributed some 18,800 titles; Mexico, 12,300; Chile, 2,100; Uruguay, 1,200; and Colombia, 1,100. This work lists only the books currently available. *Libros en venta* has taken for its model *Books in Print* and *Subject Guide*.

Future numbers of the *Fichero Bibliográfico Hispanoamericano*, another project of R. R. Bowker Company, will keep current information about new books, supplementing in this manner the data of *Libros en venta*. Incidentally, the *Fichero* in its second year of publication (Oct. 1962-Oct. 1963) carried the titles of 3,556 new books published in Spanish America, an increase of 48% over the number listed the preceding year. Again Argentina and Mexico, just as in *Libros en venta*, dominated the scene, for they contributed 62% of the total. More than 1,000 of the 3,556 titles published fall into the sphere of literature. With vol. IV, núm. 1, Octubre, 1964, the *Fichero* has become a monthly publication, speeding up, in consequence, the reception of data about new books.

In addition to its numbered *Latin America: Catalog . . . of Publications Acquired under the Latin American Cooperative Acquisitions Project*, Stechert-Hafner, Inc., began in September 1962 the issuance of *New Latin American Books: An Advance Checklist of Newly Published Titles Just Acquired under the Latin American Cooperative Acquisitions Project*. In both publications the primary arrangement is by country. Catalog no. 11 records 2,060 entries and supplies bibliographic information.

A revision of the Jones' *Bibliography of Latin American Bibliographies* is being made by Arthur E. Gropp. Its 7,000 items will include all those found in the original list, as well as some omissions for the period covered, and items issued since 1940. It is



planned from a subject point of view with a name and supplementary subject index. The manuscript should be ready for publication early in 1965.

The cumulative number of volume I (1961) of the *Index to Latin American Periodicals* was completed in April 1963 and published during the fall. G. K. Hall announced radical changes in format and publication after volume II (1962) appeared in the summer of 1964. For the duration of the present contract, the *Index* will be published only once a year, to sell at \$50.00. Volume II represents the indexing of articles appearing in 786 issues from 217 titles bearing the imprint of 1962. 68% were received during 1963; 24% during 1962, and 9% in 1964. About 3,500 subject headings and 600 cross references were used for the 7,051 articles indexed. The 1962 cumulation has some 22,000 entries. 16 titles which had ceased publication, 6 titles suspended, and 57 titles not received for several years were eliminated in the 1962 issue and 25 new titles added. Efforts are still being made to seek a means of producing a quarterly index with annual cumulation at a less expensive price and for wider distribution. The *Index to Latin American Periodicals* will be published in the future by Scarecrow Press.

*Bibliografía de América Latina* is the new title of the former *Bibliografía de Centro América y del Caribe*. It continues under the sponsorship of UNESCO and will be compiled and published by the National University of Mexico. Volume XV of the *Manual del librero hispanoamericano* (segunda edición, revisado y añadido por Agustín Palau y Dulcet, Barcelona, 1964) brings the set, started in 1948, up to *Relacio*.

The appearance in 1962 of the *Bibliografía de Centroamérica y del Caribe, Argentina y Venezuela, 1959* (compilada por el Grupo Bibliográfico Nacional José Toribio Medina . . . , Habana, Imprenta Nacional de Cuba, 1961) covers in its expanded form eleven countries and the Commonwealth of Puerto Rico. There are 4,291 numbered entries, arranged under approximately 350 subject headings and with an index by authors. Slightly less than

one-third of the entries are Argentinean, while Honduras and the Dominican Republic—where the book industry is poorly developed—have hardly any representation. The editors calculate, probably too hopefully, that the volume encompasses 60% of the published output in the eleven countries. The bibliographic information is full and well presented.

The Faculty of Philosophy and Arts of the University of Buenos Aires initiated in 1959, through its Institute of Argentine Literature, a series entitled "Guías bibliográficas" dealing with the works of various Argentine authors, of which five have been issued, and a second series entitled "Bibliografías críticas," of which one has been published. Off-prints have also been made of the bibliographies in the *Bibliografía argentina de artes y letras*.

Fermín Peraza Sarausa, a one-man army in the field of Spanish American bibliography, has made an almost incredible record with his recent informative compilations: *Bibliografías corrientes de la América Latina* (Gainesville, Florida, 1964, 1 vol. [mimeo.], *Biblioteca del Bibliotecario*, núm. 65); *Bibliografía cubana, 1962* (Gainesville, 1964, 1 vol. [mimeo.]); *Directorio de revistas y periódicos de Cuba, 1963* (Gainesville, 1963, 1 vol. [mimeo.], *Biblioteca del Bibliotecario*, núm. 3); *Fichas para el "Anuario bibliográfico colombiano,"* vol. VI, julio-diciembre, 1963 (Gainesville, 1964, 1 vol. [mimeo.], *Biblioteca del Bibliotecario*, núm. 68); and *Fichas . . .*, vol. VII, enero-junio, 1964 (*Biblioteca del Bibliotecario*, núm. 3). A grant from the University of Florida Libraries, which will be responsible for the publication of the work, has made it possible for Peraza Sarausa to complete the cumulation of the addenda to all volumes of his *Anuario bibliográfico cubano* from its second year, 1938, through 1959, with additions covering 1960 and 1961 which had no addenda sections.

Several bibliographic publications about Guatemala, five of them the result of Gonzalo Dardón Córdova's diligent efforts, have become available in the past three years: Gonzalo Dardón Córdova, *Anuario bibliográfico guatemalteco, 1960, homenaje*

de la Biblioteca Nacional de Guatemala en el CXL aniversario de nuestra independencia nacional (Guatemala, 1961);—*Bibliografía de autores guatemaltecos* (Guatemala: José Rodríguez Cerna, I, 1962);—*Identificación de autores guatemaltecos* (Guatemala: Escuela de Bibliotecología de la Facultad de Humanidades, 1962);—*Índice bibliográfico guatemalteco, 1958-1960* (Guatemala: Instituto Guatemalteco-Americano, 1961);—*Series guatemaltecas en el campo de las humanidades, 1886-1962* (Guatemala: Instituto Guatemalteco-Americano, 1962); Gilberto Valenzuela, *Bibliografía guatemalteca y catálogo general de libros, folletos, periódicos, revistas, etc., 1821-1830* (Guatemala: Tipografía Nacional, *Colección Tricentenario*, vol. III, 1961) and—1831-1840 (Guatemala: Editorial del Ministerio de Educación Pública "José de Pineda Ibarra," vol. IV, 1961); Arturo Taracena Flores, "Nuevas adiciones a *La imprenta en Guatemala* de José Toribio Medina," *Antropología e Historia de Guatemala*, vol. II, no. 2, junio 1960, pp. 68-81.

Other bibliographies of a national scope also have come out. The 1960 *Anuario bibliográfico puertorriqueño*, compiled by Gonzalo Velásquez, was published by the Departamento de Instrucción Pública in 1962. The manuscript for a combined 1957-58 issue was sent to the press some time ago and work has begun on the 1959-60 issue. Alicia Perales in "Apuntes de bibliografía mexicana: siglos XVI-XIX," (*Anuario de Biblioteconomía y Archivonomía*, Universidad Nacional Autónoma de México, Facultad de Filosofía y Letras, 1961, I, pp. 99-124) starts with documents recorded for the inquisition and concludes with such works as those by García Icazbalceta, González Obregón, and others. Josefina Berroa's *México bibliográfico, 1960-1962* (her volume covering 1957-1960 was published in 1961) came from the press in 1963. Werner Guttentag Tichauer has two items on Bolivia: *Bibliografía boliviana del año 1962, ensayo de catalogación* (La Paz: Editorial Los Amigos del Libro, 1963, 65 p.) and *Bibliografía boliviana del año 1963, con suplemento 1962* (La Paz: Editorial Los Amigos del

Libro, 1964, 90 p.). Walter Rela provided *Contribución a la bibliografía de la literatura uruguayana, 1835-1962* (Montevideo: Editorial Síntesis, *Colección Medusa*, 1963, 76 p.). A new national bibliography, *Bibliografía uruguaya*, which appears three times a year with an annual cumulation, was launched with the January-April 1962 issue. It gives full bibliographic data, including the price of all Uruguayan publications except periodicals and serials. It is published in Montevideo by the Biblioteca del Poder Legislativo with the aid of a group of librarians.

Librerías Nizza, Pte. Franco 39-43 Asunción, has issued a four-page *Bibliografía paraguaya*, a list of books available in their bookstores, with prices. Although most are publications within the last ten years, one dates back to 1922. Rafael Eladio Velázquez takes note of the fact that many Paraguayan books are published in other South American countries in his article entitled "Informaciones bibliográficas americanas: Paraguay" (*Anuario de Estudios Americanos*, Escuela de Estudios Hispano-Americanos, Sevilla, vol. XVIII, 1961, pp. 715-727). Mary Álvarez Restrepo's *Bibliografía de autores antioqueños* (Antioquia, Colombia: Editorial Universidad de Antioquia, 1962?), a university thesis, has 836 items covering the Antioquian book production from the founding of the province up to 1961. Under Luis Alberto Sánchez' direction, Sergio Costagliola prepared the *Repertorio bibliográfico de la literatura latino-americana: Chile-Colombia* (Santiago: Universidad de Chile, III, 1962). It has two major sections: Chile, pp. 9-198; Colombia, pp. 199-251, which in turn are broken down into the subdivisions of (1) history and criticism and (2) general anthologies, the shorter of the two. The comments on the contents of the various books are informative. Good judgment was displayed in the selection of critical studies included. The alphabetical arrangement is followed both with respect to the authors and the titles of their works. Volumes I and II appeared respectively in 1955 and 1957. Volume IV, to be published in Lima by the Universidad Nacional Mayor de San Marcos,



will cover the literary criticism and anthologies of Cuba and Ecuador.

There are also bibliographical items covering various aspects of the novel in Spanish America as a whole: Marguerite C. Suárez-Murias, *La novela romántica en Hispanoamérica* (New York: Hispanic Institute in the United States, 1963, pp. 231-247) and Juan Loveluck, *La novela hispanoamericana* (Santiago de Chile: Editorial Universitaria, 1963, 437 p.).

The *Bibliografía de la novela venezolana* (Caracas: Universidad Central de Venezuela, Centro de Estudios Literarios, 1963) gives an impression of the novelistic production during one hundred and twenty years, from 1842, when Fermín Toro's *Los mártires* (usually considered Venezuela's first novel) was published, to 1962. It includes 324 titles and 187 novelists, and is by far the most complete and accurate bibliography of this literary genre yet published. The work lists the authors in alphabetical order along with the titles of their works arranged chronologically, supplies information about pertinent prologues and dedications, and the size of the book. Three appendices follow the corpus of the work: the first gives information about novels which the compilers have not succeeded in locating; a chronology of the novels; and a roll of the authors by countries. The alphabetical list of the novels at the end facilitates use of this excellent book. Cedomil Goic's *Bibliografía de la novela chilena del siglo XX* (Santiago de Chile: Editorial Universitaria, 1962) is quite useful for research.

The short story came in for its share of attention. The Facultad de Humanidades, Seminario de Estudios Hispánicos prepared *El cuento puertorriqueño en el siglo XX* (Río Piedras, Puerto Rico: Editorial Universitaria, 1963, with the bibliography inserted at the end of each chapter. A bibliography is included in Elizabeth Portuguese de Bolaños' *El cuento en Costa Rica: estudio, bibliografía y antología* (San José: A. Lehman, 1964), a Master's thesis written in 1947. Seymour Menton in *El cuento costarricense* (México: Ediciones de Andrea, 1964, *Antologías Studium*-8) traces the evolution of the Costa Rican

short story and incorporates the best stories from twenty-two authors; his bibliography of the Costa Rican short story, pp. 163-182, is the most complete available, expanding considerably the one previously cited, because his research takes into account stories found in several journals as well as those in books published after 1947.

Quite a bit was done in the bibliography of poetry. There is a useful general bibliography in Carlos Arturo Caparoso's *Dos ciclos de lirismo colombiano* (Bogotá: Instituto Caro y Cuervo, 1961, pp. 193-201, *Series Minor*, 6). Bernardo Gicovate includes a bibliography in his *Conceptos fundamentales de literatura comparada: iniciación de la poesía modernista* (San Juan, Puerto Rico: Editorial Asomante, Universidad de Tulane, 1962). Eneida Sansone de Martínez has a serviceable bibliography in *La imagen en la poesía argentina* (Montevideo: Universidad de la República, Facultad de Humanidades y Ciencias, 1962, pp. 395-416). Note should be taken of Juan Queirós' *Índice de la poesía boliviana contemporánea* (Cochabamba: Editorial Juventud, 1964). Rafael Jijena Sánchez y Arturo López Peña in their *Cancionero de coplas: Antología de la copla en América* (Buenos Aires: Editorial Abies, 1959) have a bibliography of sources.

Walter Rela furnished an item on the theatre: *Contribución a la bibliografía del teatro chileno, 1840-1960*, (Montevideo: Publicaciones del Departamento de Literatura Iberoamericana de la Universidad de Montevideo, 1960). An excellent source of information about the theatre in the Rio de la Plata area, particularly for biographical and historical data, is Tito Livio Foppa's *Diccionario teatral del Río de la Plata* (Buenos Aires: Ediciones del Carro de Tesis, 1961). Luis Reyes de la Maza in *El teatro en México en la época de Juárez, 1868-1872* (México: Imprenta Universitaria, 1961, pp. 221-237, *Estudios y Fuentes del Arte en México*, no. 11) supplies an alphabetical index of works presented during the indicated four years. Alyce de Kuehne's *Teatro mexicano contemporáneo, 1940-1962* (México: privately printed, 1962) is packed with informative

details. Edwin T. Tolón y Jorge A. González have an incomplete bibliography in their *Historia del teatro en la Habana* (Santa Clara, Cuba: Universidad Central de Las Villas, 1961, vol. I); it covers the period before 1850 and is primarily concerned with opera.

"Índices, 1957-1962," of *La Palabra y el Hombre*, *Revista de la Universidad Veracruzana*, primera época, 6 volúmenes, números 1 al 24, has three major divisions: a general index; an index of authors, arranged alphabetically; and an index of subject matter, the section on literature being on pages 51-69.

The monthly literary magazine *Taller*, published in Mexico from December 1, 1938 to January-February, 1941, had for its early directors Octavio Paz, Rafael Solana, Efraín Huerta, and Alberto Quintero Álvarez, the first named becoming the sole director with issue no. 5. José Moreno Villa contributed to several numbers with drawings and vignettes. James K. McDonald in "Índice de la Revista *Taller*" (*Revista Iberoamericana*, XXIX, 1963, no. 56, pp. 325-340) has arranged the index of authors alphabetically, putting articles, poems, etc. in chronological order. An appendix of translations closes the study.

Merlin H. Forster in *Los contemporáneos, 1920-1932: Perfil de un experimento vanguardista mexicano* (México: Ediciones Andrea, 1964, *Colección Studium*, núm. 46) has made a study in depth of the significant contribution of Jorge Cuesta, Enrique González Rojo, José Gorostiza, Salvador Novo, Bernardo Ortiz de Montellano, Gilberto Owen, Jaime Torres Bodet, and Xavier Villaurrutia to this important Mexican literary movement. At the end of his book he incorporates a carefully prepared bibliography of each of the eight writers which includes all their works and criticism of them through 1962; their writings published in journals cover, on the other hand, only the years up to 1932.

José J. Ortega Torres' *Índice de "El Repertorio Colombiano"* (Bogotá: 1961) is serviceable for study of the materials in this journal. Eduardo González Lanuza in *Los martinfierristas* (Buenos Aires: Ministerio de Educación y Justicia, 1961, Biblio-

teca del Sesquicentenario, *Colección Movimientos Literarios*) furnishes a list of authors who wrote for *Martín Fierro* and the tables of contents of each issue of this important journal.

Jaime Delgado in *Don Carlos de Sigüenza y Góngora y su piedad heroica de don Fernando Cortés* (Madrid: *Colección Chimalistac de Libros y Documentos acerca de la Nueva España*, 7, 1960) provides the most complete bibliography of Sigüenza y Góngora's writings, together with commentary. Walter Poesse's valuable *Ensayo de una bibliografía de Juan Ruiz de Alarcón y Mendoza* (Valencia: Editorial Castalia, 1964, *Estudios de Hispanófila*, 4) is up to now the most complete bibliography of this Mexican-born dramatist of Spain's Golden Age. It is divided into three parts: Alarcón's works; books, essays, articles and other writings about the author and his work; selective lists of books and articles which have some important information relative to the playwright or his comedies. Boyd Carter's article "Backflash on the Centennial of Manuel Gutiérrez Nájera," (*Hispania*, XLIV, 1961, pp. 675-682) provides a bibliography of recent writings about Gutiérrez Nájera found in the prologues, introductions, and preliminary studies to the author's works. Irma Contreras García also supplies useful data in her "Manuel Gutiérrez Nájera, 1859-1895: apuntes para una bibliografía," (*Boletín de la Biblioteca Nacional*, México, XIII, 1962, nos. 1-2, pp. 32-38). Luis Leal's excellent study *Mariano Azuela: vida y obra* (México: ediciones de Andrea, 1961, *Colección Studium*, núm. 30) contains a *bibliografía completa*, pp. 135-167.

Guillermo Rouillón's *Bio-bibliografía de José Carlos Mariátegui* (Lima: Universidad Nacional Mayor de San Marcos, 1963, *Biblioteca de Estudios Superiores*) makes available an annotated bibliography of this very important writer and political leader. Estuardo Núñez' "José María Eguren: bibliografía," (*Revista Hispánica Moderna*, XXVII, 1961, pp. 291-298) gives in the first part the author's works, arranged chronologically by type, and in the second the "Estudios y homenajes," arranged alphabetically. Vidal Galindo Vera with



Luis Alberto del Pozo M. as collaborator furnishes in a bibliography of Luis Alberto Sánchez tangible evidence of this active writer's multiple literary interests: "Contribución a la bibliografía de Luis Alberto Sánchez" (*Boletín Bibliográfico*, Biblioteca Central de la Universidad Nacional Mayor de San Marcos, vol. XXXV, nos. 3-4, julio-diciembre, 1962, pp. 7-87; vol. XXXVI, nos. 1-2, enero-junio, 1963, pp. 3-98).

Nélida Salvador's "Ensayo de bibliografía de Ricardo Rojas" (*Revista de la Universidad de Buenos Aires*, 5ª época, año 3, núm. 3, 1958, pp. 479-490) approaches exhaustiveness in its list of 169 entries, which are arranged chronologically, starting with 1901 and ending with 1956. In a sense, it offers a synthesis of the great Argentinean's literary career and conveys an impression of the diversity of his interests. Ignacio B. Anzoátegui's *Manuel Gálvez* (Buenos Aires: Ministerio de Educación y Justicia, 1961, Biblioteca del Sesquicentenario, Serie *Argentinos en las Letras*) lists the author's works, date of publication, subsequent editions and translations. Carlos F. Grieben's *Eduardo Mallea* (Buenos Aires: Ministerio de Educación y Justicia, 1961, Biblioteca del Sesquicentenario, Serie *Argentinos en las Letras*) contains a bibliography of his works in Spanish and in translation and studies of them. In Juan Carlos Moreno's *Gustavo Martínez Zuviría* (Buenos Aires: Ministerio de Educación y Justicia, 1962, Biblioteca del Sesquicentenario, Serie *Argentinos en las Letras*), there is a bibliography useful for further study of Wast.

The new edition of Jorge Isaacs' *María*, introducción y notas de Juan Loveluck M. (Santiago de Chile: Zig-Zag, 2ª edición, 1963, *Biblioteca de Novelistas*) contains a bibliography on Isaacs and his famous novel. Armando Correia Pacheco's "Bibliografía de Baldomero Sanín Cano," (*Revista Interamericana de Bibliografía*, XI, 1961, pp. 320-328) has these divisions: works, critical and biographical studies about Sanín Cano, and translations of his writings. Olga Blondet furnishes a useful bibliography in "Pedro Prado: bibliografía" (*Revista Hispánica Moderna*, XXVI, 1960, pp. 81-84). A like comment is applicable to

the bibliography which Federico Álvarez O. includes in his thesis, written for a degree in journalism: *Labor periodística de don Andrés Bello* (Caracas: Universidad Central de Venezuela, Escuela de Periodismo, 1962). Mario T. Soria in his doctoral dissertation *Armando Chirveches A., novelista boliviano* (Hiram, Ohio: Hiram College, 1962, printed in La Paz, Bolivia, 1963) offers a rather extensive bibliography broken down in the following manner: the novelist's writings and extracts from them in anthologies; reference works which include, naturally, most of the histories and studies about Bolivian letters.

Information from and about libraries, their holdings, acquisitions, and research publications are becoming increasingly important. Lawrence S. Thompson contributes an article on books and book collections from the sixteenth century to the end of the colonial period in "Colonial Libraries of Spanish America" (*Carrell, Journal of the Friends of the University of Miami Library*, Coral Gables, Fla., 1962, vol. III, núm. 1, pp. 7-12). The *Guía de bibliotecas de la América Latina* (edición provisional, Washington: Pan American Union, Columbus Memorial Library, 1963, *Bibliographic Series*, 51) classifies the bibliographic holdings in each country—those in libraries with special interests, in university collections, public libraries with more than 2,000 volumes, etc. The Departamento de Bibliotecas de la Secretaría de Educación Pública de México has prepared under Srta. Leonor Llach's direction the *Directorio de Bibliotecas de la República Mexicana*, 1962, which supplies information about the number of volumes, pamphlets, etc. in each institution, private or public. "Fichero: obras de reciente adquisición" (*Boletín de la Biblioteca Nacional*, Universidad Nacional Autónoma de México, vol. XIV, nos. 1-2, enero-junio 1963, pp. 107-177; nos. 3-4, julio-diciembre 1963, pp. 110-180) is a listing of recent Mexican acquisitions, including theses, by the National Library. This *Boletín* carries regularly a list of recent Mexican publications and contains articles and bibliographies of interest for all Latin America: for

example, David N. Arce's "Nómina bibliográfica de Salvador Novo," (vol. XIII, no. 4, octubre-diciembre 1962, pp. 61-89). The volume *Las publicaciones de la Biblioteca Nacional, 1854-1963: Informe elevado al Ministerio de Educación* (Santiago de Chile: Dirección de Bibliotecas, Archivos y Museos, 1964) gives an annotated listing of its publications. The Library of the University of Costa Rica, San José, has published a list of theses completed at that institution: *Lista de tesis de grado de la Universidad de Costa Rica* (San Pedro de Montes de Oca, Serie bibliotecología, núm. 14, 1962, 131 p.). Incidentally, the new *Repertorio Centroamericano*, San José, Costa Rica, carries in núm. 1, diciembre, 1964, a list of theses completed in all the Central American universities.

The libraries of the Universities of Florida and Texas have made available useful lists of materials acquired recently with *Caribbean Acquisitions: Materials Acquired by the University of Florida*, 1962 (Gainesville, Fla., 1963, 150 p.), with 1,878 entries, and *Recent Venezuelan Acquisitions of Latin American Collection*, no. 1, 1962-1964 (Austin, Texas, 1964, 62 leaves), a photo-offset reproduction of University of Texas Library cards with some 1,100 entries. Of lesser usefulness is Lyle C. Brown's *Latin America: A Bibliography* (Kingsville, Texas: Texas College of Arts and Sciences, 1962, 80 p.), a list of the Latin American holdings in the college library.

Two important *Anuarios* came out in the past three years. The *Anuario bibliográfico venezolano, 1949-1954*, compiled by the Biblioteca Nacional (Caracas: Editorial Arte, 1960, 2 vols.), has 6,816 entries with full bibliographic citations about books, pamphlets, etc., and an appendix of the *Anuarios, 1942-1948*. The *Anuario bibliográfico peruano, 1955-1957*, compiled

by the late C. de Losada y Puga (Lima: Ediciones de la Biblioteca Nacional, no. XII, 1961) contains a bibliography of writers about Peru who died during the period covered. More limited in scope was the *Anuario bibliográfico de la Facultad de Filosofía y Educación de la Universidad de Chile* (Santiago de Chile: Editorial Universitaria, 1962, mimeographed).

*Latin American Prose in English Translation: A Bibliography* (*Basic Bibliographies*, 1), compiled by Claude L. Hulet, was published by the Pan American Union in 1964. This useful work covers the fields of biography; discourses, wills, and letters; drama; essay; history; literary criticism; novel; philosophy; short story; anthropology, archaeology, sociology, and related subjects; periodicals frequently used in this bibliography; bibliography of bibliographies of translations; etc. The general organizational scheme is alphabetical. The grouping is by genre, period, country, author, title, translator, and publication source. The criteria which guided Professor Hulet for the inclusion of any item was simply that it had been written in Spanish, Portuguese or French by a native Latin American. Numerous new items are incorporated in this study which contains at least five times more data than the largest previous bibliography of English translations. Very few errors and omissions have come to my notice. With this volume the Division of Philosophy and Letters of the Pan American Union inaugurates the *Basic Bibliographies Series*, which has for its primary objective the preparation of bibliographical works on topics of interest relative to the culture of the New World. A companion volume devoted to poetry, which quantitatively outranks the other literary genres, is planned for the aforementioned series.

Univ. of Houston HARVEY L. JOHNSON



## ANTONIO ACEVEDO ESCOBEDO: FORJADOR DE CULTURA DE INBA

La actividad cultural del Instituto Nacional de Bellas Artes en los últimos años, bajo la inteligente dirección de don Celestino Gorostiza, es un ejemplo de todo lo que incluso con un criterio estricto se podría pedir a una institución de alta cultura. Y ahora bajo la égida del nuevo director, José Luis Martínez, no cabe duda de que seguirá siéndolo igualmente sin solución de continuidad alguna. Tampoco cabe duda de que el presente ciclo de fecundas realizaciones a que se alude, iniciado en 1959 estando don Jaime Torres Bodet a cargo de la Secretaría de Educación Pública, tendrá también el enérgico respaldo de Agustín Yáñez, el sucesor de aquél en dicho puesto, y de Mauricio Magdaleno, Subsecretario de Asuntos Culturales.

Quien quisiera comentar en todos sus aspectos el trabajo de los distintos Departamentos de INBA, a partir de 1959, podría, por ejemplo, llenar centenares de cuartillas con sólo consignar los reportajes y los datos disponibles acerca de los éxitos, tanto en el extranjero como en México, del Ballet Folklórico, o en otro campo de las artes con la documentación que existe sobre las realizaciones del Departamento de Teatro. O en referencia a las amenas publicaciones de INBA, ¡sobre la revista, *Cuadernos de Bellas Artes*, que dirige el poeta Elías Nandino, que interesante ensayo se podría escribir!

Por lo que se refiere al propósito del presente comentario, debemos limitarnos, sin embargo, al inventario de las aportaciones culturales del Departamento de Literatura que dirige don Antonio Acevedo Escobedo. A este último le ha conferido Emmanuel Carballo—crítico muy exigente, cáustico enemigo de los encomios no merecidos—el título de "Forjador de Cultura." Por ser tan justa y felizmente asentado el juicio de Carballo, nos permitimos reproducirlo enteramente (Véase: *Nivel*, mayo 25 de 1964):

Referirse a este admirable escritor y divulgador de cultura que es don Antonio Acevedo Escobedo, no es tarea fácil. Es necesario conocerle en su acción diaria, de profunda discreción,

de absoluta dignidad, para formar de él una idea entera y acertada.

Es el ejemplo de hombre nacido para la alta literatura, que ha ido estructurando su personalidad, creándole una severa actitud y un ademán docto, sin llegar a la afectación, sino antes bien dotándolo de una purísima inclinación al humorismo, que hace de él un ser excepcional por lo móvil de su palabra y la agilidad con que comenta, en el breve diálogo, las constantes aventuras de la vida intelectual o simplemente humana.

Su *curriculum vitae* es asombroso por la cantidad importantísima de hechos relativos a la literatura en que ha intervenido. Los más ilustres escritores mexicanos han dicho de él cosas de perfecta dignidad y severa justicia. Entre ellos, Genaro Estrada, ya fallecido, y Ermilo Abreu Gómez, coinciden unánimes al decir que Antonio Acevedo Escobedo, actual director del Departamento de Literatura del Instituto Nacional de Bellas Artes, es todo un personaje de la cultura mexicana. Las artes gráficas tienen también en él a un consumado maestro, y algunos de los más hermosos códices impresos en México de un tiempo a esta parte, llevan el signo director de este hombre indiscutiblemente gran escritor y de una suprema calidad humana en sus diversas expresiones.

Tanto las significadas realizaciones de Acevedo Escobedo en el campo de las letras patrias y humanas como el hecho de haber ingresado a la tierna edad de diez u once años como aprendiz de cajista en una imprenta caduca son pruebas fehacientes tanto en sentido literal como en sentido figurativo de lo acertado del juicio de Emmanuel Carballo. Y hablando de pruebas, al conocer a don Antonio, en 1962, en su despacho del Palacio de Bellas Artes, estaba leyendo las pruebas del libro de Allen W. Phillips sobre *Ramón López Velarde: el poeta y el prosista* (1962). Después de saludarme y de ocuparse en resolver el asunto que motivaba mi presencia en su despacho, me señaló las pruebas y me dijo: "¡magnífico! ¡Un estudio modelo!"

A continuación se da la lista de los títulos, en total 30, que han sido publicados hasta ahora (enero, 1965) por el Departamento de Literatura bajo la jefatura de Acevedo Escobedo: *En la muerte de José Vasconcelos: 7 oraciones fúnebres* (1959); *25 años del Palacio de Bellas Artes* (1959); *Carlos Noriega Hope* (1896-1934), homenaje con breves selecciones de su obra;

*Almanaque literario Espejo del siglo XIX para 1960* (1959), bellísima edición antológica de escritores mexicanos del siglo pasado; *Las letras patrias* (Números 5 y 6—1959), que son números especiales de la revista del mismo nombre publicada por INBA en 1954 bajo la dirección de Andrés Henestrosa; *Reflejo* (1960), un testimonio filial de Margarita Gutiérrez Nájera, que ensancha notablemente el horizonte biográfico de su ilustre padre, El Duque Job; *El Teatro Inglés* (1960) por Salvador Novo; *La Revolución y las letras* (1960), dos estudios por Edmundo Valadés y Luis Leal acerca de la Revolución Mexicana; *Anuario del cuento mexicano* (1959), (1960), (1961), (1962), recopilaciones de cuentos que ilustran las tendencias actuales de este género en México: total, 162 autores en los cuatro tomos; *Anuario de la poesía mexicana* (1959), (1960), (1961), (1962): en los cuatro tomos hay muestras de la producción de 281 autores—no todas de autores distintos; *El trato con escritores* (1961), segunda serie (1964); *En el centenario de Tagore* (1961); *Los desarraigados* (1962) por J. Humberto Robles; la obra de Phillips sobre López Velarde previamente mencionada; *Maestros y amigos* (1962) por Isidro Fabela; *Las revistas literarias de México* (1963); segunda serie (1964); “Ecos teatrales” de Luis G. Urbina (1963) de Gerardo Sáenz; *Francisco González León, el poeta de Lagos* (1964) por Allen W. Phillips; *Medio siglo de teatro mexicano* (1964) por Antonio Magaña Esquivel; *Los sentidos al aire* (1964), doce cuentos de Agustín Yáñez; *Un lirio entre zarras* (1964), obra teatral de Isabel Prieto de Landázuri, dramaturga mexicana del siglo XIX; *Lira mexicana/ Song of Mexico* (1964), poemas de 33 poetas mexicanos con versión al inglés (frente al texto original) de Helen Wohl Patterson.

Atestiguan todos estos libros el hecho de que como docto en pulcritud tipográfica, a don Antonio nadie le supera, asimismo la verdad del juicio que sobre él expresa Emmanuel Carballo cuando dice: “Las artes gráficas tienen también en él a un consumado maestro. . .” Al respecto, conviene notar que desde 1947 forma parte

del equipo de maestros en la Escuela de las Artes del Libro y es jefe de redacción de *Artes del Libro*, órgano de la Escuela de este nombre. Por doce años (1949-1961) fue jefe de redacción de la revista *Arquitectura*, otro aspecto de su experiencia tipográfica que se manifiesta en lo pulcro y lo correcto de los libros y revistas editados bajo su supervisión. En todo el mundo hispánico es dudoso que se halle hoy día un hombre de mayor talento como escritor acompañado de tanto saber técnico del arte de producir ediciones tan pulcras como correctas.

El Maestro Acevedo Escobedo ha organizado más de cien conferencias sobre aspectos diversos de las letras mexicanas desde que se hizo cargo del Departamento de Literatura en 1959. La decisión de publicar en forma de libro aquellas series de conferencias que desarrollan temas de significado excepcional le ha valido los entusiastas encomios de críticos tan parcos en alabanzas como lo son Jesús Arellano y Emmanuel Carballo. Hasta ahora han visto la luz dos ciclos de conferencias: el primero desarrolla el tema de *El trato con escritores* y el segundo el de *Las revistas literarias de México*. El último ciclo de conferencias (de que tengo conocimiento) en organizarse, el que se titula *La confidencia epistolar*, se inició en julio de 1964. “Varios escritores—dice la invitación—darán a conocer diversos pasajes significativos o curiosos de su correspondencia con otros hombres de letras.” Participaron: Salvador Novo, J. M. González de Mendoza, Jaime García Terrés, Francisco Monterde, Ermilo Abreu Gómez, Guillermo Jiménez y Carlos Pellicer. Es de suponer que este ciclo, lo mismo que lo fue los dos anteriores, será publicado también en forma de libro.

Por regla general se dan todas las conferencias en la sala Manuel M. Ponce del Palacio de Bellas Artes. Las preside con la congraciadora dignidad y genial cortesía que se le reconoce, don Antonio Acevedo Escobedo.

Aquí, tratándose de conferencias, queremos abrir un paréntesis de índole anecdótica. En el curso de mis visitas a México (la primera en 1941), he asistido a docenas de conferencias ofrecidas por eminencias



del valor de Alfonso Reyes, Enrique González Martínez, Julio Jiménez Rueda, Samuel Ramos, Diego Rivera, Jesús Silva Herzog, Agustín Yáñez y otros muchos. Lo digo con pena pero debo decir que son muy contadas las veces que he tenido el gusto de ver a otros compatriotas míos entre los oyentes. Por esto, sin duda, pudo don Diego Rivera acordarse de mí la segunda y última vez que asistí a una conferencia suya. Sucedió así.

Después de terminada la primera conferencia suya a la que me fue dado asistir (en el Colegio Nacional, según creo), me acerqué al atril para saludarle. Entre serio y chistoso me dijo: "Siempre me agrada ver a un gringo entre mis oyentes."

Cuatro años más tarde volví a saludarle al final de una conferencia suya (de dos horas sin detenerse un momento siquiera para respirar) sobre el papel de los títeres en la cultura mexicana. Esta vez me dijo:

"¡Qué bueno! Ha venido a oírme una segunda vez, el señor gringo amigo. Si tengo el gusto de verlo entre mis oyentes otra vez, dejaré de llamarlo gringo y será usted sencillamente otro amigo mío."

En 1961 apareció el texto de las conferencias sobre *El trato de escritores*, que habían dado en 1959 acerca de sus confidencias y recuerdos, Isidro Fabela, Genaro Fernández MacGregor, Jaime García Terrés, Alfonso Junco, José Luis Martínez, Francisco Monterde, Salvador Novo, Carlos Pellicer, Artemio de Valle-Arizpe. La segunda serie de esta obra, publicada en 1964, reúne las conferencias de Arturo Arnáiz y Freg, Amalia de Castilla Ledón, Antonio Castro Leal, Martín Gómez Palacio, Celestino Gorostiza, Andrés Henestrosa, Salvador Novo otra vez, y Rodolfo Usigli.

Tuvieron calurosa acogida por parte de la crítica tanto el primer tomo de *Las revistas literarias de México* (1963) como el segundo en 1964. Con referencia al primer tomo de esta obra, afirma Jesús Arellano (*Novedades*, "México en la Cultura." 29 de diciembre de 1963) que "entre las muchas actividades auspiciadas por el Instituto Nacional de Bellas Artes ésta, la de imprimir las conferencias que allí se dictan, nos parece una de las más acertadas." Dichas

conferencias—dice—"constituyen verdaderos documentos sin los cuales la historia de las letras quedaría inconclusa . . . Por todo lo anterior nos parece, sin lugar a dudas, que el Instituto Nacional de Bellas Artes propicia una actitud de suma transcendencia para el mejor y completo conocimiento de la historia de las letras de México." Acerca del segundo tomo (aparecido en junio de 1964, con índice de Huberto Batis, autor éste de un notable estudio e índice de *El Renacimiento* de Altamirano) observa Esteban Durán Rosado en *El Nacional* (Suplemento Dominical, "Revista Mexicana de Cultura," 16 de agosto de 1964) que "han sido sendos aciertos, verdaderos aciertos de Antonio Acevedo Escobedo . . . las dos series de conferencias que él organizó . . . cuyo tema genérico recibió el nombre de *Las revistas literarias de México* . . . De acierto en acierto (característica ésta de la marcha siempre en línea recta y ascendente del maestro Acevedo Escobedo) ha insistido en uno más . . . incorregible en lo bueno es don Antonio: la recopilación de todas las referidas conversaciones y su arracimamiento también en sendos volúmenes."

A continuación se dan, en orden cronológico de presentación, los nombres de los conferencistas y el título del discurso que pronunciaron:

*Las revistas literarias de México*. Primera serie (7 de junio al 13 de septiembre de 1962):

Eduardo Enrique Ríos: Los Calendarios, los Presentes Amistosos, los "Parnassos" de Riva Palacio y las revistas más importantes de Cumplido, Rafael Rafael, Altamirano, etcétera. Boyd G. Carter: *La Revista Azul*. La resurrección fallida: *Revista Azul* de Manuel Caballero.

Porfirio Martínez Peñaloza: *La Revista Moderna*. Francisco Monterde: *Multicolor*, *Savia Moderna*, *Nosotros*, *México Moderno*, *La Nave*, *El Maestro*, *La Falange*, *Ulises*, *El Libro* y *El Pueblo*, *Antena*, etcétera.

José María Benítez: *El Estridentismo*, *El Agorismo*, *Crisol*.

Ermilo Abreu Gómez: *Contemporáneos*.

Rafael Solana: *Barandal*, *Taller Poético*, *Tierra Nueva*.

Octavio G. Barreda: *Gladios*, *San-ev-ank*, *Letras de México*, *El Hijo Pródigo*.

*Las revistas literarias de México*. Segunda serie (18 de julio al 12 de septiembre de 1963): Emmanuel Palacios: *Bandera de Provincias*, *Et Caetera*, *Summa*, etcétera.

Justino Fernández: *Alcancía*.

Manuel González Ramírez: *Fábula y Huytlale*.

Eduardo Enrique Ríos: *Ábside*.

Margarita Michelena: *Examen y Tiras de Colores*.

Carmen Toscano: *Rueca*.

Marco Antonio Millán: *América*.

A. Silva Villalobos: *Fuentsanta, Metáfora*.

Elías Nandino: *Estaciones*.

En verdad, como observa Durán Rosado, en línea recta y de acierto en acierto se ha desarrollado la carrera de don Antonio como hombre de letras, forjador de cultura. No tenía más de dieciséis años cuando salió de Aguascalientes, en donde había nacido el 23 de enero de 1909, para ubicarse en la capital. Por increíble que parezca, siendo él de tan tierna edad, era ya, a la sazón, muy ventajosamente conocido en Aguascalientes como cronista de cine y jefe de información del diario local *Renacimiento*. Allí en la sede de la República fue donde verdaderamente se inició en las letras, en 1929, debido a su encuentro con Carlos Noriega Hope. Al lado de este último, escribe cuentos, ensayos, noticias literarias y reseñas de libros para el *Universal Ilustrado*. En esta misma publicación tuvo una sección que se llamaba "Hoy: noticias literarias" que mantuvo hasta 1938. En lo sucesivo, escribió en el diario *Excelsior* la sección "Al pie de la letra" (1942 a 1952). Desde hace años se puede leer en *El Nacional*—en que colabora sin solución de continuidad desde 1934—la sección "Notas de caza menor" que se publica en la edición del domingo. Fue jefe de redacción de la revista *Universidad de México* (1946-1953) y como subdirector de la Editorial Ruta publicó más de setenta volúmenes en dos años (1950-1952). Fue secretario del general y doctor Enrique C. Osornio, director de la Escuela-Médico-Militar hasta el día en que fueron llevados al Hospital Militar las catorce víctimas de la matanza de Huitzilac, acontecimiento que dramatiza Martín Luis Guzmán en *La sombra del caudillo*. Después, fue secretario de la Escuela de Talla Directa y algo más tarde, en 1930, empezó a prestar sus servicios literarios y bibliográficos en la dirección de la Biblioteca Nacional.

Además de los órganos periodísticos mencionados, ha colaborado en *El Libro y el*

*Pueblo*, *Fábula*, *Letras de México*, *El Hijo Pródigo*, *Noctámbulas*, *Social* (La Habana), *Repertorio Americano* (Costa Rica), etcétera.

Acevedo Escobedo es autor de varios libros, entre ellos los siguientes: *Sirena en el aula*, 1935; *Mi caballito blanco* (en colaboración con Miguel N. Lira), 1943; *Ya viene Gorgonio Esparza!* Farsa para teatro guiñol, 1944; *En la Feria de San Marcos*, 1951; *Los días de Aguascalientes*, 1952; *Al pie de la letra*, 1953; *El azufre en México*, 1956. También ha presentado con el correspondiente estudio algunas de las obras publicadas en la conocida Biblioteca Enciclopédica Popular, auspiciada por la Secretaría de Educación Pública, y asimismo ha cooperado en otras ediciones.

Igualmente ha escrito importantes prólogos, como, por ejemplo, el que presenta el primer tomo de las *obras completas* de Artemio de Valle-Arizpe y la obra, *Almanaque literario Espejo del siglo XIX para 1960*. A don Antonio le corresponde la paternidad del capítulo LXIII, "El desarrollo editorial" en el tomo IV (*La Cultura de México, 50 años de Revolución*).

Según refiere Francisco Díaz de León (*Excelsior*, 27 de diciembre de 1964), don José Guadalupe Peralta, maestro-forjador de muchas generaciones de estudiantes aguascalentenses, condujo un día al campo la chiquillería a su cargo. De regreso, pidió que cada alumno le entregara un trabajo con las impresiones de aquella mañana en el campo. El mejor de los trabajos recibidos fue precisamente el de Antonio Acevedo Escobedo. Después de haberlos corregido, el maestro se presentó en casa del niño y poniéndole la mano en la cabeza dijo con palabras proféticas a la madre de Antonio: "Señora, su hijo llegará al dominio de las letras; un día será gran escritor."

Don Antonio ha cumplido ampliamente la predicción de su maestro porque de conformidad con el decir de Emmanuel Carballo no sólo es "indiscutiblemente gran escritor" sino que también "es el ejemplo de hombre nacido para la alta literatura." Pudo haber agregado Carballo, "y para ser forjador de la alta cultura."

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## A REVISED SPANISH MAJOR

On the subject of the "peninsular-criollo" discussion, which has by now become quite extensive, I would like to offer my own biased viewpoint (I teach Spanish American literature). As I understand it, both positions are in essential agreement on a number of particulars: there is no real conflict in the elementary language curriculum, overspecialization (such as full semester courses devoted to one author) is to be avoided at the undergraduate level, both areas of Hispanic culture should be taught to all undergraduate majors. There is disagreement on the relative importance of the contributions of each area (both historically and aesthetically). While some argue Spanish America's great vitality, others counter with the observation of its youth and folly. Then too one hears reference to peninsular literature with both the reverence due to hallowed age and the disinterest offered to senility. In all this, the overriding distinction between the two groups is probably one of perspective. That is, the peninsular specialist tends more to be a literary historian and a philologist, while the members of the younger Americanist group appear to be more interested in the sociology of literature on the one hand and in literature as a pure aesthetic on the other.

Given these conditions, two areas suggest themselves in the consideration of a suitable compromise: the major curriculum and the related courses. The latter have been a sorely neglected area at most institutions. Foreign language departments have for so long been thought of as secondary service organizations to the "major" academic departments that the latter have rarely made any effort at accommodation. It is high time for us to reject this particularly obnoxious frame of reference. Hispanic culture is valuable in today's world and the traditional courses in elementary grammar, composition, and the peninsular classics do not begin to do it justice. A well rounded Hispanic major should have available to him history courses on both Spain and Latin America and at least one course in the economic

problems of these two regions. The botany department should offer at least a survey course in South American plant taxonomy. Sociology should make a contribution as well. We will be remiss in our duty to our students and to ourselves if we do not press for the addition of such courses and the qualified staff members to teach them.

In the major courses most departments are limited by a traditional 24 credit or 8 course institutional requirement. Within this restriction I would like to suggest a workable compromise. Two courses of six credits should be in composition work. These should stress the basic linguistic skills, reading, writing and audio-lingual, and should employ materials especially designed for the purpose. They definitely should not be used as a guise for additional literary work, as is so often the case. Structural linguistics, now commonly included, should continue to be offered, but as a recommended elective beyond the minimum course load.

The core of the literary courses should consist of a one year survey sequence in each, peninsular and American, that is, a total of four courses. These surveys should range the entire gamut in chronological order, with emphasis on the major literary movements, ideas and perspectives (via detailed readings in specific works) rather than on a lengthy list of isolated authors. Every effort should be made to help the students to develop their own critical perspective through textual analysis. Also, as much as possible, the writing of a number of short critical essays should be utilized as a pedagogical device in these courses. It is important that the student learn to express literary ideas effectively, and he will succeed much better in this goal if he is given the opportunity to manipulate them under controlled conditions. Matter which is purely encyclopedic in nature should be kept to a practical minimum.

The remaining two courses should be chosen by the student from the area, peninsular or American, in which he is most interested. The department however should offer more than these four courses

to accommodate the growing number of students who, because of their high school backgrounds, begin their work at a more advanced level. The departmental program then would consist of a core of eleven courses. Additional offerings in either of the two areas would depend on the size of the staff and the enrollment, but for the foregoing reasons, one or two more courses in each area should be offered. All courses beyond the survey level should be carefully coordinated with the latter as to scope, intent, and texts. This is necessary in order to avoid duplication of effort and randomness in the selection of the materials to be covered. The courses in this group should focus with much greater concentration on specific moments or forms in Hispanic literature. It is impossible to produce an expert Hispanist at the undergraduate level for very obvious reasons. This being the case, we must think in terms of bare essentials: how can we best utilize the two courses in question? The answer is very definitely not in the offering of additional, more limited surveys of a given century or a given age. The student will profit most from the opportunity

to devote a semester of concentrated effort to a major but highly limited and circumscribed subject. As illustrations one might offer a course on the *comedia*, or the Realist novel or Spanish American Modernist poetry. This approach has two advantages. It will give the student an understanding, in depth, of a few of the most important moments or creations in Hispanic literature, and it will give him an opportunity to deal with literature on a level of maturity to which undergraduates have rarely been exposed.

The net result of this program would be a student who has been exposed to an acceptable minimum of the major areas of the Hispanic field with a concentration in one of these, both in his course work beyond the survey level and in his related courses. It is my hope that Hispanic departments will study this proposal, particularly those that have already undertaken curricular revisions, and then comment in this column in terms of their own experience.

SOLOMON H. TILLES

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## AN UNDERDEVELOPED AREA

It occurs to me that although the Negro has had a special place and unique role in continental Spanish American history and literature from the colonial period to the present day, to my knowledge no one has attempted to bring to light the origin and extent of the differing attitudes toward him as reflected in the literature of the area throughout its various historical stages, with the purpose of determining the degree of his literary significance. The existence of an extensive bibliography on *poesía negra*, on the Negro in the literature of the Caribbean countries and in Brazil is well known. But as there is no detailed examination of his place in continental Spanish American literature, it appears that scholars have overlooked the great importance he assumes, in spite of the abundant evidence of his literary presence

especially in numerous twentieth-century novels, functioning as secondary personages or protagonists, some of whom rank with the outstanding characters of Spanish American literature.

The Indian, of course, is much more populous in the area, a fact far from overlooked by literary scholars and historians. Yet, I suspect that the Negro is perhaps a much more momentous subject. Serious study of him not only would reveal a multiplicity of literary themes, undoubtedly contributing to an understanding of the many aspects of this essential racial figure and his situation in the area, but more importantly, such a focus would be in keeping with a much publicized present-day phenomenon: the world-wide resurgence of the Negro race, specifically the emergence of Negro nations in Africa and



their role in world affairs, together with the efforts of the North American Negroes to achieve equality. An examination of the literary reflection of the Spanish American Negro would give an insight into his awareness of his role and place in this current trend.

Equally opportune, it would correspond to a recently intensified interest by americanists in race relations on the one hand and in the mestizo on the other, culminating with the publication of briefs such as *Relaciones inter-raciales en América Latina: 1940-1960* (México: U.N.A.M., 1961) and *El mestizaje en la historia de Iberoamérica* (México: Instituto Panamericano de Geografía e Historia, 1961). One reevaluates and questions the here-to-fore accepted generalization that in Latin America racial discrimination does not

exist, nor has it ever existed at any time. The other brings up to date the problem of the mestizo—a theme which appears to be more interesting and important than ever before—with due emphasis given to the Negro element in the countries *outside* of the Antilles. Noteworthy also is the conclusion in the latter that the racial fusion of the Negro with Europeans in continental Spanish America has been neglected by americanists, and with Indians, completely ignored. Indeed, the status of our studies especially in the area of the Negro in the twentieth-century novel of continental Spanish America lies, unfortunately, between these same two states, ranging from the neglected to the completely ignored.

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RICHARD L. JACKSON

## SHOP-TALK

Conducted by RICHARD BARRUTIA\*

### THE COLOR-TENSE LANGUAGE TEACHING SYSTEM

JOSEPH S. EDELMAN

New York City

"To the end of our lives the essential nature of time remains a mystery, but most people do not bother about it—agreeing with Polonius that "to expostulate why day is day, night night and time is time were nothing but to waste day, night and time."<sup>1</sup>

A major problem for students studying a second language is the one of mastering tense. The problem consists not only of forming verbs in a given tense, but also and more important, the question of understanding the function of tense.

We have, in the main, discarded rote memorization of paradigms as part of good language methodology. Synopses of verb forms in different tenses in pattern drill sentence context have become pretty much standard operating procedure. Neverthe-

less, students still have trouble mastering tense.

Where does this problem arise—and why? The answer to these two basic questions is at the heart of a solution to the problem.

From time to time, authors of basic language texts have attempted an improvement in the presentation of verb forms or their principal parts. In 1935, Undine de Livaudais and René Samson put it this way in the foreword of their text *Mon Guide*: "The verbs are presented in a new way. The formation of tenses is based on the infinitive, present indicative, and past participle. It will be found that this method gives much better results than the one based on five principal parts, because it has fewer exceptions."<sup>2</sup>

In English texts the principal parts of a verb are based on the present, past and

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past participle. In German texts the principal parts are listed on the basis of whether the verb is strong, weak or irregular. In Spanish texts, verb forms are listed in groupings of first, second and third conjugations, etc.

In all the above listings, the main attention of the authors is concentrated on the forms of the verbs, listed in various tense sequences and reading from left to right across the page, or from top to bottom.

Too many factors are taken for granted with these approaches; first, that the student's conception of time is absolutely clear, which it is not; second, that the student knows that the form is supposed to distinguish tense, which he does not; third, that the student knows the meanings of grammatical terms such as participle and gerund, which is not so; and fourth, that vertical listings of verb tenses (to conform to the printed page) in languages that read across the page will help the student, which is false.

In addition to these arrangements of verb tense forms from one language to another, there is the problem of identical forms in different tenses having different meanings. Inasmuch as tense form is supposed to distinguish tense meaning, identical forms of different tenses mix the student up, to say the least—and tense cannot always be deduced from context. In the study of highly inflected languages, this can result in an endless hodgepodge for the student with an English mother tongue.

As we know, the spelling of words succeeded the pronunciation of the spoken word. With so much attention being given today to the spoken word, one might think that a basic solution could be found in this direction. Unfortunately, although the audio-lingual approach has won notable successes in language teaching, it is obvious that the above-outlined problem is not changed much, because identical sounds of many verb inflections also have different meanings.

We have all no doubt experienced in our Spanish classrooms the feeling of futility and fatigue when a student translated "tuvo" as "I had" after having learned

that "hablo" meant "I speak." The unaccented "e" as a third person singular present tense form ending has consistently been confused with a first person singular preterite form ending of irregular verbs. The "\_\_\_\_amos" in the first person plural present and preterite tenses have also been regularly interchanged as to meaning.

One day in the middle of last January, one of my students translated a first person future verb form as a first person preterite. I could see the logic in this mistake inasmuch as both the forms of all regular "\_\_\_\_ar" verbs in the first person singular preterite and all forms of the first person singular future end in "é." Furthermore, the mistake is also logical based on the teaching of tenses as strictly forms and sounds that supposedly distinguish tenses one from the other, and taking for granted that the student knows what tense is. Unfortunately, the word "tense" itself in English is not always understood to relate to time. What struck me as being completely illogical, however, was the student's failure in confusing past and future time! Was it his fault or was it my fault? Was it the way tenses had been taught traditionally? Or were there other causes involved too?

When I began to analyze this mistake, several things occurred to me. Among these were: 1) It was generally agreed among foreign language teachers in our school that because English grammar has been played down, a great many foreign language students just begin to learn English grammar when they start studying a second language; 2) The student who made the mistake was repeating the course and I felt that he should have known better by this time; 3) Maybe I wasn't teaching properly; 4) I tried to think what effect the Christmas holidays may have had; 5) The translation into English by the student was of a complete sentence so that the possibility of the fault being in an isolated verb form out of context was discarded in my mind.

Suddenly, as I stood before the class trying to figure out in my own mind an explanation for the mistake, a thought struck me—namely, that the basic question involved here was slow time-concept ma-



turation. For the student to have confused past and future time, this, in my mind, could stem only from one fundamental problem, and that problem did not arise directly from either a fault of the student or the teacher or the Christmas vacation.

The fact that time-concept maturation is an individual but universal phenomenon of mental growth in all human beings stood out in my mind as being at the heart of the problem. However, knowing the root cause of a problem and knowing how to solve it are two horses of a different color.

It so happened that at the beginning of the term I had drawn a rainbow on the chalkboard at one side of the room. I used it to teach the students the Spanish words for colors. Somehow, the rainbow and the problem facing me became inextricably connected in my mind. Gradually a solution occurred to me which surprised me by its simplicity.

My thinking went something like this: The phenomenon of time-concept maturation was a universal one. So was the rainbow. The rainbow was nothing but light refracted into colors. A concept is an idea which cannot be seen, as distinguished from a percept. But if the concept of time could be "seen" and held before the eyes, then it would be easier to know how to handle it linguistically. Thereupon followed the idea that if the colors of the rainbow could be used to distinguish different ideas about time in linguistic terms such as "before," "now" and "after," it could also be used to denote tenses in verbs. And what are verbs?—action words. Actions have to take place in a given space. Motions can be measured in terms of time. Little by little it dawned on me that the colors of the rainbow could be used as different tense symbols. But where to begin?

This is where I established in my mind that the yellow looked most like the daylight, and so "today." Reading the spectrum "backwards" from the yellow, I termed the green "yesterday" and reading ahead from the yellow, I dubbed the orange "tomorrow."

It was in this way that I developed the

rainbow into what I call "the measuring rod of the human mind." With light in this form—namely, color, the mind has an instrument with which it can actually see time and measure it in linguistic terms. To this extent, the mind itself becomes transformed.

The whole phenomenon of time-concept maturation could thus be quickened by the transposal of time as a concept into time as a percept. And this is not an artificial transposal because:

COLOR = LIGHT = TIME = TENSE

In fact, it is really not a transposal at all, but rather another way we can look at time—namely, as color. It is like looking at water in a liquid state and then seeing it as ice.

From these mental deliberations I developed the ideas: 1) That the use of the visible spectrum as an aid in learning one's own language is possible; 2) That the visible spectrum, (in a broken-down, pure-color form, i.e. not in a blended form) precisely because it is an objective phenomenon of nature that is always seen in the same sequence of colors by everyone in the world regardless of the language one uses, could be used as the "ruler" of time for all languages, particularly when all human thought has the dimension of time in common; 3) That with a common "ruler" of time, the facility of learning a second language or any language would be speeded up.

With these three general hypotheses I proceeded to put my ideas into practice in the classroom. I started by drawing a large rainbow on a poster board. I used this as my reference to tenses. For the first time, I was able to explain, and the students were able to actually "see" the temporal relationships of one tense to another on a spatial plane.

Using the color yellow as the present tense and reading backwards, that is from right to left, the green represented the imperfect, the blue the preterite, the indigo the present perfect, the violet the past perfect. Reading ahead from the yellow, that is from left to right, the orange rep-

resented the future, the red the conditional.

Thereafter, verb forms in each tense were written on the chalkboard with their respective colored chalks. Later, colored showcards were used. The personal verb forms on them were printed in black, and the tense was derived from the color of the card, a green card with the word "hablaba," being in the imperfect tense, a blue card with the word "usamos" being in the preterite tense, etc.

In the middle of March I gave the students a fifty-verb translation test from Spanish to English. I used no color designations. A month later I gave a similar fifty-verb test using colored chalks. The difference in the results of these two tests was that 10% more students passed the second test.

With this initial success of my system, I proceeded to refine my technique. Instead of using colored chalks and showcards, I used the overhead projector. I made filters of colored celluloid to match the colors I was using for each tense. I printed the verb form on the overhead projector plate and then covered it with an indigo filter to represent the present perfect tense, etc.

I made a transparency of my Spanish-English Color-Tense Chart, as I now called it, and shone this onto the screen as my reference to all tenses.

The result I obtained on the two previous tests mentioned was not based strictly on any difference related to the students' ability to distinguish tense with color or without color—at least, I did not have a true measure of this difference. So I decided to devise a test which not only would indicate the difference generally, but the results of which could be accurately measured in the time element area alone.

Before I went into an intensive testing period between May 11 and June 5, I tested each student for "color blindness." I figured that if I'm going to get results that measured differences accurately, I would first have to know which students, if any, were "color blind." Suffice it to say here briefly, that out of approximately 120 students tested, five showed signs

of "color blindness" and two of these five showed distinct signs of Daltonism ("color blindness" in the green and red areas of the spectrum). Of the five suspected (the tests were carried out with four of sixteen of the Ishahara polka-dot circles) of having color vision defects, only two ever raised oral questions about what color was being shown on the screen during the three-week testing period.

I finally devised a split-half test of 20 verbs—the first ten were flashed on the screen with color filters to match the tense of each verb form; the other ten Spanish personal verb forms were in black on white.

Before the tests started I directed the students' attention to 150 verb infinitives from which the seven tenses and the polite command forms were to be taken at random.

The students had to translate Spanish personal verb forms into complete English sentences using a subject, a tense and meaning. In marking the papers, every time a student failed to translate a tense correctly, a "T" was placed next to the total amount of points deducted, which included points for subject and meaning errors also.

In this way, by adding "Ts" both on the color side and on the colorless side, I had a clear, accurate picture of the relationship of the students' ability to distinguish tense linguistically with color and without color.

*The results of these tests are as follows:*

*By Class—*

(1) Total mistakes (12 tests)	
With color .....	547
Without color .....	1,152
(2) Total mistakes (14 tests)	
With color .....	484
Without color .....	1,076
(3) Total mistakes (13 tests)	
With color .....	535
Without color .....	1,180
(4) Total mistakes (11 tests)	
With color .....	354
Without color .....	696
Four Class Total Mistakes (50 tests)	
With color .....	1,920
Without color .....	4,104

*By Sex—*

52 Boys' Total Mistakes



With color .....	1,237
Without color .....	2,606
36 Girls' Total Mistakes	
With color .....	683
Without color .....	1,501

#### General statistical conclusions:

(1) Not one student made more total errors with color than without color.

(2) Two-thirds of all students performed better than 2 to 1 with color than without color, and 96% of all students, including the two "color blind" students mentioned above, scored better than 1½ to 1 with color than without color or in black on white.

In addition to this split-half color and colorless test, I devised a true-false test which I had the students take as part of their final examinations. It was given with the overhead projector on which 20 verb forms were printed one at a time. The color filters were either correct or incorrect according to the system the students had learned for five months. The students had to write T. or F. (true or false) depending on whether a color matched the tense of the verb form or not.

The students had never taken such a test before. The result was particularly significant also, because I had selected rather difficult verb forms. An average score of 80% was obtained by the four classes.

There were certain handicaps under which these tests were taken. First, it must be kept in mind that the color-tense system was not introduced into these first-year Spanish classes until mid January, 1964. The course had started in September, 1963. Second, many of the students went into the testing period in the position of practically having flunked the course and didn't care about results. The school marking system ruled that if a student failed two of the last four marks, he automatically failed for the year. Third, all materials such as colored chalks, colored showcards, blackboard diagrams and overhead projector transparencies had to be used almost spontaneously and without time for much planning. In fact, the students themselves have never seen the printed Spanish-English Color-Tense Chart. Fourth, the students' attitude to-

wards the color-tense system was cynical and doubtful, at first. And lastly, but most detrimental of all, there was no color distinction between the present tense form and the command form—yellow was used for both. This resulted in a 4 to 5 ratio of mistakes on the color and colorless sides respectively on command forms alone, as compared to a 1 to 2 ratio on all the verb forms together.

In view of the foregoing handicaps, the test results are even more striking than if they had been obtained with a long-established system.

Working with the materials so far mentioned was only part of the job of putting this system into effect and obtaining accurate results through testing. Another part of the job was winning the students over to an acceptance of the system.

To do this, I introduced basic science fundamentals, such as: what is a rainbow, how is it formed, and why do we see it as an arc instead of the complete circle that it is? I touched upon the frequency at which light travels and explained the "blueness" of the sky. The speed of light as compared to the speed of sound was contrasted. So were fine, well-known colored prints by Picasso, Murillo, Rivera, Goya and other world-renowned painters. I contrasted their works in color with the identical print in black on white and asked the students on which picture they could distinguish more detail.

Shortly after the beginning of the testing period, one student asked the question, "Are we guinea pigs?" I answered, "You were guinea pigs, but now you are putting to full use your birthright of three-dimensional vision in color." We know that color gives depth to perception.

Color vision is not given to all animals, and it is one possession which elevates man a giant step above lower animals. The great Pavlov himself could not produce different conditioned reflexes in dogs by changing colors. But even primitive man in his drawings in the caves of Altamira and Lascaux used color.

The students in my first-year Spanish classes were in the 9th, 10th and 11th

grades. Their ages ranged from 13 to 17. One exceptionally bright student raised the question, "Why do we have to bother with the colors? Let's just learn the verb forms."

In answer to this question I illustrated one of the stories in the text we were reading. The story extended over three or four pages. I wrote the whole story on one side of an illustration board. Every time I came to a verb form other than the infinitive, I wrote it in the matching color of its tense.

It so happened that this story used the imperfect and preterite tenses in contrast. But when we had finished the story, only a few students were able to tell me what tenses were used in the main. However, once I exposed the illustration board to the full view of the class, not one student failed to "see" that the "green verbs" were used predominantly at the beginning of the story to lay a descriptive background, and all "saw" clearly that the "blue verbs" were used at the end of the story where most of the dialogue took place. The "seeing" of the use of the two tenses and the reasons for their use was almost instantaneous. After this exhibition, even my bright student no longer raised the question of "why the use of color." The speed with which learning took place that day appeared to me to be at the speed of light. It not only amazed the students; I was equally astonished—and pleased.

The use of color in this system is not to add background or atmosphere to the language as do colored motion pictures or slides pertaining to the culture of Spanish-speaking peoples. Nor does it add to brightening up a classroom with beautiful colored prints of great artists, important as these media are. Most important here is the use of color to explain and clarify the very substance of the subject—namely, the time structure of the language itself. In effect, it gives the students a concept approach to the learning of time in addition to a form memorization approach and a pattern drill approach.

An unforeseen dividend was reaped in the form of a psychological effect of the use of color in teaching the substance of the language. First of all, students who did not seem to be able to get to first base

prior to the introduction of the color-tense system suddenly showed a grasp for tense not only in its forms, but also in its functional sense. The feeling of achievement showed itself in the form of greater interest in the whole subject, not just the verb forms. Oral work improved noticeably, especially on the part of some very slow students. Secondly, some students associated the colors flashed on the screen as verb backgrounds with water off Florida, driven snow and coolaid. This helped them in retaining a mental multicolored picture of the verb form, and it even carried over to the black-on-white side in the split-half tests. This transfer of learning was clearly seen in students' improvement when they read from the text, and the test results themselves indicate this statistically. A comparison of class mistakes made on the first and last day of testing shows a greater decrease on the black-on-white side than on the color side in three of four classes.

From the teacher's point of view, the ease with which a confusing verb form like "QUERRÉ" could be taught lightened the burden immensely. And when referring to verb tenses, instead of saying present tense or past perfect tense, etc., I simply said "yellow" or "violet" and the student knew exactly in what tense the verb was, as well as what relationship that verb tense had with other tenses on the spectrum.

By simply looking at the color-tense chart a student gets a good picture of the whole verb structure of the language in the indicative mood and thus has a "Gestalt" view of the time element of the language instead of having to piece it together as he goes. It's much easier to pick something apart from a whole than it is to put something together with its parts, particularly when one does not know what the whole looks like to begin with.

Leonard Bloomfield makes just a couple of references to the color spectrum in his work. *Language*.<sup>3</sup> On both occasions he emphasizes the blended nature of the spectrum, and the fact that "... different languages use different ... color-names for different parts of this scale."

Thirty years ago this may have been



an impediment to a universal system to designate tenses in languages by color. But today, the color printing process can be highly controlled all over the world, so that from a technological viewpoint, exact pure spectrum colors can be duplicated over and over again.

The International Color Institute Map (a copy of this map may be seen in Collier's Encyclopedia, 1964, Volume VII) shows that nations can and have agreed to exact map coordinates for designating color standards.

Later on Bloomfield says, "Every language is undergoing, at all times, a slow but unceasing process of linguistic change" (p. 281). This is quite true, not only in its form changes but also in its tense changes. English at one time had only two tenses. But this is no reason why thoughts about time relationships and the way they are expressed in the languages of the world cannot be standardized by using the color spectrum as I am using it.

A formal proposal is now before world educators in Unesco, Paris. It proposes the international adoption of a specific spectrographic measurement between 575-580 millimicrons in the yellow band of the spectrum to be designated as the "zero of now."

What will this mean? Simply this—that just as the international adoption of the 0° line "running" through Greenwich, England has helped navigators, pilots and astronomers orient themselves in relation to clock-time on a geographic sphere, so the international adoption of a "zero" in the yellow band of the spectrum will once and for all end the fathomless confusion on the part of countless language students in orienting themselves as to tense on a linguistic plane and thus to speed up time-concept maturation and language learning.

The importance of visual approaches in language teaching must not be ignored in this electronic age of the language laboratory, the tape recorder and the hi-fi phonographs. Many teachers in the language field realize that the audio-lingual approach has been pushed to unnecessary excesses. A balance must be reached which

takes into consideration the following: "Psychologists have estimated that when the brain is receiving visual and aural impressions of a scene simultaneously about seventy per cent of the intelligence comes through the eyes and about thirty through the ears."<sup>4</sup>

The foregoing quote is related to television. And with teaching machines and computers quickly entering the language field, language teachers will have to find new means of facilitating language learning in the classroom. I submit that the Color-Tense Language Teaching System can be a long step in this direction.

From a student's viewpoint, in this day of rapidly increasing knowledge in all fields, it is a necessity to be able to grasp a subject in the shortest possible time and with the deepest understanding. Again I submit that the Color-Tense Language Teaching System can unscramble the jumble in which the whole question of the teaching of tense in all languages now lies.

Considering the fact that a unit of thought is contained in a sentence and that a sentence consists of a subject and predicate, one can readily see that a good part of the battle is won once the functional use of tense is mastered—not just the memorization of a verb form.

For 500 years, since Gutenberg invented the printing press, the human race has gone along blindly with a black-on-white system. Now that the color process of printing is technologically feasible and relatively inexpensive (eight-color presses which need only one run are now rolling all over the world) it is time for a great change!

#### NOTES

<sup>1</sup> E. M. Standing, *Maria Montessori—Her Life & Work* (New York: Mentor-Omega Books, 1962), p. 98.

<sup>2</sup> Livaudais and Samson, *Mon Guide* (New York: D. C. Heath and Company, 1935), p. iv.

<sup>3</sup> Leonard Bloomfield, *Language* (New York: Henry Holt, 1933), p. 280.

<sup>4</sup> John Swift, *Adventure In Vision* (London: John Lehmann, 1950), introduction, p. vi.

## VISUAL TRANSPARENCIES FOR THE OVERHEAD PROJECTOR

MARIA MARIS

*State College at Westfield, Massachusetts*

Some interesting new materials for use in the foreign language classroom are being produced by Tecnifax Corporation of Holyoke, Massachusetts. The colored transparencies for use on the overhead projector are illustrations of actions, activities, and normal situations of everyday life which naturally enter into any linguistic communication.

A desire for this type of illustration grew out of my feeling of frustration in the classroom when I realized that, in first-year and even second-year classes, my pupils and I were not really speaking the foreign language because there seemed to be nothing to speak about; or if there was, the pupils didn't have the vocabulary to express their ideas. Moreover, when I talked, much of what I said was not understood by many pupils.

The result was a waste of time and a lack of enthusiasm. Conversations, discussions, dialogues, etc., in short, all supposedly "spontaneous" speech in elementary classes, has, perforce, an artificiality about it which is difficult to overcome.

Most present-day text books profess an oral approach, and to implement this approach, they present the reading material in the form of a dialogue. The pupil is supposed to memorize this dialogue so that he can use it in class. I have found that my students, especially the better ones, are reluctant, and almost embarrassed, to repeat these dialogues. Other pupils hate to be called on because they are afraid that they will forget the lines. Some pupils are so aware of the artificiality that they are reluctant to communicate in class even though there is a great deal that they could say. They would actually like to talk, but they feel that their remarks would be trivial or even ridiculous. When an interesting or amusing picture is placed before them, however, it seems to break the ice; the feeling of artificiality is removed, and the pupils are soon volunteering to

speak.

To be of the greatest value when used in a regular high school or college elementary course, the transparencies, or projectuals, must illustrate the most common concepts in language—the sort of ideas which are presented in all elementary texts, i.e. food, clothing, occupations, school, weather, shopping, etc. About fifty different projectuals are available, and many of these show at least four different activities related in some way, either through a grammatical principle, or through a sequence of events. Since no words are on the projectuals, they can be used for teaching any language.

A word about the machinery involved—the overhead projector. To this most unmechanical writer, the overhead projector is the simplest of all machines to operate. If a teacher can turn on a light switch, she can run the overhead projector. Most schools now have at least one, and sometimes many overhead projectors in the system; and if a teacher proves that he will be making good use of it, he will no doubt be provided with a machine for his own use. The projector is placed at the front of the room; the room need not be darkened; and the teacher need not turn his back to the class. All he need do is place the projectual on the machine (no different from placing a piece of paper on a table), turn on the switch, and discuss the material which is being projected onto a screen, usually above the blackboard.

After observing the many uses of the projector, a foreign language teacher realizes that it can be of great service in the classroom. If an instructor's purpose is to teach pupils to speak the language as soon as possible, and as much as possible, with as little translation into English as possible, he soon discovers many obstacles. For example, for purposes of teaching, practice, or testing, if the teacher wants the pupil to say "It is raining," ordinarily



he will first have to give the sentence in English. Or if he asks the question in the foreign language, "How's the weather?," he may get the answer "It's fine," or "It's bad weather," etc. Only on an occasional rainy day will he get the answer "It's raining." When a picture showing rain is projected, however, and the teacher asks the question, "How's the weather?," the desired answer can be taught, practiced, or tested, with the possibility of going on to the next picture to practice "It's snowing, It's windy, It's hot," etc., or any other one of hundreds of possible expressions. Thus, the picture eliminates translation, confusion, and frustration.

The pedagogical journals tell us to act out words, to draw pictures, to bring actual objects into the classroom, etc., etc. This method sounds logical until a teacher really thinks about it, or better yet, tries to do it. Let us imagine that the lesson for the day concerns taking a trip. (Every text book has at least one lesson on this subject). In order to teach the lesson without translation, the teacher would have to act out buying tickets, planning an itinerary, packing a suitcase, getting on a plane, etc. The stage properties would stagger the accomplished theater man; the dramatic demands would challenge a Sarah Bernhardt; and as for drawing pictures at the same time, well! To be sure, it might be great fun at first, but after coming to school each morning loaded down like a pack horse with suitcases, birdcages, sugar bowls, brooms, and other paraphernalia, then going through the performance at least five and perhaps six times each day, the strongest of teachers would no doubt have a case of severe fatigue after only a one-week engagement.

More important, however, is the great amount of time lost, and the tremendous confusion that is created in the mind of the student. For example, does the word *baúl* mean trunk or suitcase; does the arm flapping and the word *gaviota* that seems to go with it mean that he has boarded a plane? No. That he is flying? No. That he is a bird? No. Superman? No. The arm flapping stops and a boat is drawn on the blackboard. Ah-ha! He is going by boat

and this is a bird flying over the boat? Yes and no. Another drawing—a seagull!

The whole thing turns into a game of charades, with the teacher doing most of the work and getting very little accomplished. Of course, you could tell the pupils what the words mean in English, but then you are right back to translating and that is what the teacher is supposed to avoid. At least a partial solution seems to be the ready-made overhead projectual which pictures all of these activities. Confusion is eliminated. Learning becomes faster, and because the words are associated with a visual image, they are retained more easily. Some of the practical values of the projectuals which I have discovered through use in the classroom are as follows:

1. In initial teaching, the teacher can point out different elements in the picture and comment on them, with the pupils repeating after him. By the time a variety of sentences is used, the pupils will have had some of the vocabulary, and new vocabulary will usually be obvious from the picture and from the tone of voice of the teacher.
2. In drill, translation is eliminated altogether. For example, if the teacher wants the pupil to say "He is thirsty," he shows the picture of a man with a glass of water lifted to his mouth and asks, "How does the man *feel*?" If he wants the pupil to say, "He is drinking," showing the same picture, he would ask, "What is the man *doing*?"

Any teacher would find dozens of uses of any one picture. One pupil might ask the question and another answer; or to avoid the question-answer session, pupils can simply comment on the picture, tell what they see, or go beyond the actual picture and make up a little story about it.

With some preparation outside of class, pupils will enjoy making up very unusual and elaborate stories. In this way the teacher needs to do very little talking during a practice period. If a textbook is used first, the projectual is very good for review, since it provides variety. (The class comes to life noticeably when a projectual is being used. A teacher would probably not use these visual materials for more than about fifteen minutes in a class period, and perhaps only three or four times a week, rather than every day, depending on the class and the teacher.)

To practice the tense of verbs, the teacher can determine the tense by his first question or comment. If the projectual shows a man running toward a library, entering the library, placing a book on the desk, and paying a fine, the question, "What is the man doing?"

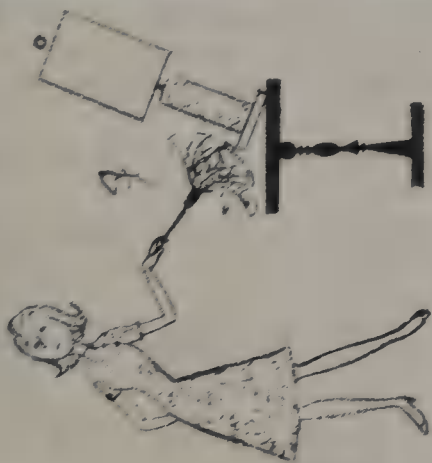
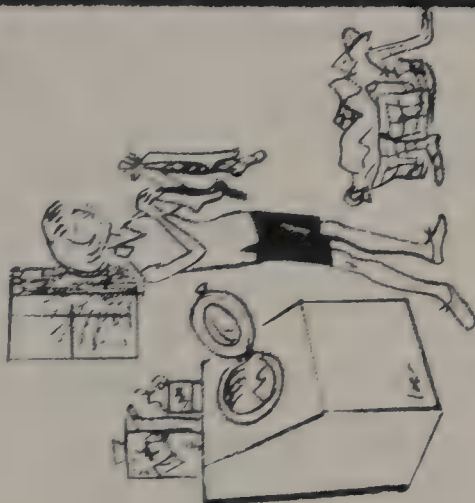
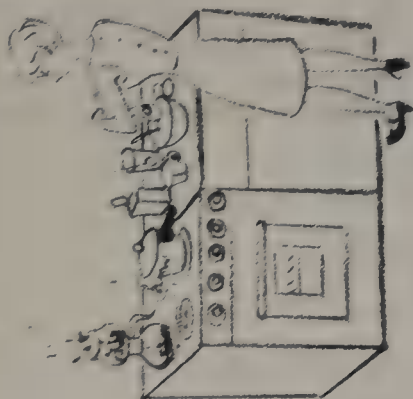
will mean answers in the present tense. If a past tense has been studied, the teacher may set the time in the past by saying, "Yesterday this man had to return his book to the library," and the comments and questions should continue in the past tense.

3. In testing, the projectuals can be a very valuable tool and a time-saver both for oral and written tests. Obviously, a vocabulary quiz would be simple to give; also, a verb quiz for purposes of tense and person is possible if the teacher states the tense wanted and gives the personal pronoun. Writing a

paragraph or a series of sentences might be required. However, the projectual best lends itself to oral testing.

Of all of the materials available for the teaching of foreign languages, these overhead projectuals seem to me to be the simplest to use, yet the most practical and effective. I recommend them to any foreign language teacher who has encountered problems in encouraging pupils to speak freely in the language.





# OFFICIAL ANNOUNCEMENTS

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The name of Dr. Irving Rothberg as candidate for the editorship of *HISPANIA* was omitted from the ballot sent to the membership. Dr. Rothberg's name should have appeared along with a space for write-ins. Members who wish to submit a vote for a person other than Dr. Rothberg may send such a name to the secretary-treasurer by December 18, 1965.

## PROGRAM OF THE 1965 ANNUAL MEETING

Hotel La Salle, Chicago

December 28 - 30

*General Program Chairman:* Terese E. Klinger

Niles Township High School

West Division, Skokie, Ill.

*Tuesday, December 28*

- 10:00 a.m.— 4:00 p.m. Registration
- 10:00—11:30 a.m. SHH Officers
- 1:00— 2:30 p.m. SHH Meeting
- 2:45— 4:15 p.m. Elementary Session. *Chairman:* Rosalyn O'Cherony, Chicago Teachers College (North), Chicago, Ill.
1. "Television Can Be effective in the FLES program IF . . .," Anthony Gradisnik, Coordinator of Foreign Languages, Milwaukee Public Schools
  2. "The Inner Faces of FLES," Helen Kwapil, Director of Foreign Languages, Seattle Public Schools
  3. "Development of a State FLES Program," Philip E. Smith, Washington University, St. Louis
- 4:30— 6:00 p.m. Peninsular Literature Session. *Chairman:* Donald W. Bleznick, Pennsylvania State University, University Park, Pa.
1. "Gil Vicente's Plays of Chivalry," Jack H. Parker, University of Toronto
  2. "Archtypal Symbols in *Bodas de sangre*," Julian Palley, University of Oregon
  3. Report on a recent celebration in Córdoba honoring the Duque de Rivas—Nicholson B. Adams, University of North Carolina
  4. "Galdós and 'the Style of Old Age'," Joseph Schraibman, Princeton University
- 7:30—11:30 p.m. Executive Council

*Wednesday, December 29*

- 8:30 a.m.— 2:30 p.m. Registration



- 8:30—10:00 a.m. Language and Linguistics Session. *Chairman:* Richard Barutia, University of California, Irvine
1. "Linguistic Programing and Teaching," William E. Bull, University of California, Los Angeles
  2. "Language Teaching: Orthography and the Dictado," Gerard C. Flynn, University of Wisconsin, Milwaukee, Wisconsin
  3. "Realizing the Reading Comprehension and Literature Aims Via an Audio-Lingual Orientation," Chris N. Nacci, University of Akron
  4. "The Visible, Universal Structure of Linguistic Time," Joseph S. Edelman, New York City High School Teacher
- 10:30 a.m.—12:00 noon Latin American Literature Session. *Chairman:* Joseph Sommers, University of Washington, Seattle
1. "El arte narrativo de Gabriel García Márquez," Juan Loveluck, Ohio State University
  2. "*La situación y Gestos: dos técnicas y dos visiones de la realidad cubana,*" Ivan Schulman, Washington University
  3. "Manuel Mejía Vallejo: novelista colombiano," Kurt Levy, University of Toronto
- 2:00— 4:30 p.m. MLA FL Program General Session
- 5:00— 6:00 p.m. Social Hour
- 7:30— 9:00 p.m. Business Meeting
- 9:15—11:00 p.m. Executive Council

*Thursday, December 30*

- 8:00— 8:30 a.m. Chapter Breakfast Served
- 8:30—10:15 a.m. Chapter Reports
- 9:00 a.m.—12:30 p.m. Registration
- 10:30 a.m.—12:00 noon High School Session. *Chairman:* Mary J. Vonasek, J. Sterling Morton High School East, Cicero, Ill.
1. "The Training of Student Teachers—A High School Point of View," Bernard Bernstein, Chairman, Foreign Languages, Martin Van Buren High School, Queens Village, N. Y.
  2. "Audio-Lingual Texts and Creative Teaching," Daniel H. Muller, Director, Latin-American Project University of Wisconsin
  3. "Advanced Placement for the Gifted Spanish Student," Albert Turner, Public School Representative of Spanish Advanced Placement Committee of College Board, Evanston Township High School, Evanston, Ill.
- 12:30 p.m.— 2:30 p.m. Annual Luncheon. *Presidential Address:* "La enseñanza del español y del portugués en los Estados Unidos: anhelos y realidades," Robert G. Mead, Jr., University of Connecticut, Storrs, Conn.

# NOTES ON USAGE

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## TRABAJAR PARA

ROBERT JACKSON AND DWIGHT BOLINGER

*Harvard University*

Venturing a dispute with a native speaker on a question of usage is treading on quicksand. The danger is less if native speakers themselves disagree and one can assume the guise of arbitrator. If some practical translation problem is involved, the risk may have to be run. There is such a problem in the translation of *to work for*, about which Gerardo Sáenz comments interestingly in *Hispania* (September 1963, pp. 616-617). According to Mr. Sáenz, *trabajar para* suggests a menial or sacrificial status on the part of the worker. A check with native speakers of Spanish suggests that this is often true, and the following citations seem to bear it out:

"... su decisión irrevocable de seguirla a dondequiera que fuese, trabajando y viviendo para ella"—Antonio Heras, *El laberinto de los espejos*, p. 117 (Madrid 1928).

"... indios que trabajaran para ellos"—Américo Castro, *Iberoamérica*, p. 83 (New York 1946).

"Rafael Díaz Balart (ex-cuñado de Castro) ... trabajó para Batista hasta el final"—*Cuadernos* No. 49, p. 23.

"Están dispuestos a trabajar para usted"—Mexican film "Qué Lindo Es Michoacán."

Funangué, the Prime Minister of Uganda, lays down the law to Paradox and his expeditionaries: "Ya sabéis, pues, viles gusanos, cuáles son vuestras obligaciones. Trabajaréis para nosotros, para el rey, para su respetable familia, para los magos, para los nobles y para los soldados. Nosotros os daremos lo bastante para que no os muráis de hambre." Paradox replies: "Eres magnánimo, gran señor. Te obedeceremos, trabajaremos con gusto por tu rey, por su señora madre, por su familia, por ti y por toda la demás tropa que honra este bello país de Uganda."—Pío Baroja, *Paradox, Rey*, p. 73 (New York 1937).

Yet there seems to be nothing slavish

about the following, since it is reflexive: "Son los escritores solitarios que trabajan para sí mismos, porque sus ideas no llegan a ningún corrillo"—*El Tiempo*, Bogotá, 11 de julio de 1949.

The question can be approached in two ways. First, how do the variants in Spanish match related variants in English? Perhaps it is as wrong to ascribe to *for* any more of a universal employee-employer relationship than to ascribe it to *para*. Second, what is the best compromise for a beginning textbook, assuming that beginners have to be given the gross features and that fine detail is to be filled in later?

Mr. Sáenz does not attempt to answer the first question. His rule for the second is "because in Spanish a self-respecting person does not say that he works 'for' but 'with' his fellowmen, when translating 'I work for Mr. Smith' we should say *Yo trabajo con el Sr. Smith*. And in other sentences where the English preposition 'for' appears in the same sense, one should translate it into Spanish as *con* instead of *para*." In other words, *con* should be generalized, rather than *para*. But is this really safer? Not all native speakers agree. For some, *trabajar con* should be used only for collaboration, not for the usual relationship between employee and employer. It appears that we must look for an answer to the first question before trying to answer the second.

The observations we submit are based on informal discussions with several native speakers from various parts of the Spanish-speaking world<sup>1</sup> in addition to responses (see the end of this article) from six other speakers from six different countries of Spanish America to a set of questions designed to elicit *para* or other prepositions. Besides *trabajar* we included a few other verbs denoting particular kinds of action that can be done for a reward (*jugar, correr, cantar*). The problem is too narrow



if confined to one verb.

1. Is "servility" the correct characterization of *para*? Two of the most clear-cut instances are No. X, "Yo trabajo \_\_\_\_\_ el que me paga más. No tengo el menor sentido de lealtad en estos asuntos" and "Les pago 3.000 por cantar \_\_\_\_\_ el Presidente," in both of which *para* was favored. Three other native speakers<sup>2</sup> accepted *¿Quiere usted cantar para nosotros?* as normal—one observed that *para* implied a paid performance. A similar example is "si es que las funciones de las bailarinas es [sic] solamente bailar para el público o para los millonarios que tienen yates"—*Ecos de Nueva York*, 19 Oct. 1947 p. 7. These contexts suggest that "venality" would be a better characterization than "servility." There is certainly no devotion in No. X, which is a counterpoise to No. XII, "El más alto deber del cura es trabajar \_\_\_\_\_ su iglesia y el cristianismo," where *para* was favored in the same degree. An Argentinian speaker<sup>3</sup> offered the example *Trabaja en esa compañía*, which he preferred unless the employment were temporary, in which case he would say *trabaja para*. A Colombian speaker preferred *trabajar con* in general, but would use *trabajar para* if the meaning were to sustain oneself or one's family. A Uruguayan speaker, who also preferred *con*, felt that *trabajar para una compañía* implied being "demasiado absorbido en la compañía."

There you have it: servility, venality, temporariness, self-support, and absorption. One is inclined to agree with one Spanish informant, who said that *para* is simply neutral—we would say expresses its normal goal relationships (compare No. IV)—and that other meanings are read in from the context. This does not, of course, rule out the desirability of using *con* for some *positive* reason, say to express status.

2. Is there a difference among the objects of the preposition? What about working for a person and working for a company? Or a difference between working for a company that is viewed as an employer and one that is viewed as a place? Or between piecework and teamwork? Spanish seems to parallel English with "play on a team," "play with the Dodgers,"

"work at a factory," etc.

Where the employer is a person rather than a firm, Spanish does indeed seem to prefer *trabajar con* to *trabajar para*. All of Mr. Sáenz's example are of persons. And here, English has the same preferences. "I've Got My Captain Working For Me Now" was the title of an old Post-World-War-I song that carried as strong a hint of subordination as *trabajar para* could possibly carry. A *with* in this context would produce the same effect as *con* in Spanish.

3. What about giving oneself airs? If *para* is neutral, and hence applicable to low as well as high, do the high require some other word as a mark of status? Among junior executives in this country one hears expressions like *I'm in advertising* (a recent television show twitted this with the remark "If he's in banking, I'm in steel") or *I'm with Ford*. Differing degrees of status-consciousness may well account for the unequal preferences for *para* and *con*. Speakers would be especially sensitive to this if the relationship is person-to-person rather than person-to-company. But the sensitivity can be shown as readily in English as in Spanish.

In short, the best generalization still seems to be the one that is easiest for the student: if English says *work for*, translate *trabajar para*; if *work with*, *trabajar con*; and if *work at* or *in*, *trabajar en*. *Trabajar por* should be relegated to the special treatment of *por*. But Mr. Sáenz's caution about the possibility of suggesting menial status certainly deserves a note, if for no other reason than to call attention to the existence of a distinction in both languages, which perhaps assumes more importance in Spanish than in English.

#### QUESTIONNAIRE AND RESPONSES

Following are the countries represented by the six informants:

1. Mexico, 2. Chile, 3. Venezuela, 4. Guatemala, 5. Cuba, 6. Peru.

I. Francamente me despidieron. Pero la verdad es que no me importa. Hace tiempo que no me ha gustado trabajar \_\_\_\_\_ ellos, y la otra compañía me ha ofrecido un mejor puesto.

1. por. 2. con. 3. con. 4. con. 5. para. 6. con.

II. ¿Y cómo no le va a gustar trabajar \_\_\_\_\_ esa compañía, si lo han ascendido a presidente?

1. con. 2. en. 3. con. 4. en. 5. para. 6. con.

III. Mi hermano, quien es recién graduado de la Facultad de Derecho, empieza la semana que viene a trabajar \_\_\_\_\_ D. Cayetano Rodríguez, conocido abogado de la capital.

1. con. 2. para (with comment that *con* would mean collaboration). 3. con. 4. para (same as 2). 5. con. 6. con.

IV. Da unos pasitos \_\_\_\_\_ tu papá.

1. con (apparently misunderstood question). 2. para, por. 3. para. 4. para. 5. para. 6. para.

V. Les pago 3.000 por cantar \_\_\_\_\_ el Presidente.

1. para. 2. cantarle al P. 3. para, al. 4. para. 5. para. 6. para.

VI. A Di Stefano le pagan 100.000 pesetas por jugar \_\_\_\_\_ el Real Madrid.

1. con. 2. con, para. 3. con. 4. con. 5. para. 6. con.

VII. Trabajo \_\_\_\_\_ la Braden, de la cual soy accionista.

1. en, con. 2. en. 3. para, con. 4. con, en. 5. con, para. 6. con.

VIII. ¿Quién es Federico Granados? Ah, sí, el que corre \_\_\_\_\_ el equipo español y acaba de salir primero en la carrera de cien metros.

1. con. 2. en, para (comment: "just as in English"). 3. para, con. 4. con. 5. para. 6. con.

IX. Esa chica ya no trabaja \_\_\_\_\_ nosotros. La pobre no sabía ni lavar el piso, y la ropa era un desastre. 1. con. 2. *en esta casa* rather

than *trabajar para tal persona*; used with servants. 3. para. 4. para. 5. para. 6. con, para.

X. Yo trabajo \_\_\_\_\_ el que me paga más. No tengo el menor sentido de lealtad en estos asuntos.

1. con. 2. para. 3. con. 4. para. 5. para. 6. para.

XI. Qué mercenario es ese tipo, si no tiene inconveniente en trabajar \_\_\_\_\_ tal bandido en capacidad de secretario particular.

1. con. 2. (question misunderstood). 3. con. 4. para. 5. para, con. 6. con.

XII. El más alto deber del cura es trabajar \_\_\_\_\_ su iglesia y el cristianismo.

1. con (*por* if it means "sacrifice"). 2. por. 3. para. 4. para. 5. para. 6. para.

## NOTES

<sup>1</sup> Three from Colombia, one each from Spain, Uruguay, and Puerto Rico, plus earlier conversations.

<sup>2</sup> Prof. Laudelino Moreno, Prof. J. M. Osma, Srta. Carmen Roldán, two Spaniards and one Costa Rican respectively.

<sup>3</sup> Prof. Marcos A. Morínigo, who went on with an anecdote of a dispute in Argentina over whether to say *jugar por ese equipo* or *jugar para ese equipo*. Apparently *jugar por* won the decision, though there was the handy compromise of *jugar en*.

## VOCABULARIO MARÍTIMO

JOSÉ M. GOICOECHEA

*Claflin University*

A través de la larga historia de la Navegación los marinos de todas las nacionalidades han desarrollado un vocabulario especial que, para el no iniciado, resulta a veces de difícil comprensión debido a la variedad de términos técnicos y de giros característicos empleados a bordo de los buques tanto de guerra como mercantes.

Así por ejemplo, al *embarcar* en un buque lo primero que hacemos es subir *a bordo* ("on board") y una vez *sobre cubierta* ("on deck") nos dirigiremos *hacia proa* ("toward the bow or stem"), o *hacia popa* ("toward the poop or stern"). Si subimos o bajamos a otra cubierta utilizaremos una *escala* ("ladder") y entraremos a un *compartimento* o a una *cabina* o *camarote* ("compartment or cabin") a través de una puerta abierta en un *mam-*

*paro* ("bulkhead") que lo separa del exterior o de otro compartimento contiguo.

El buque en el cual embarcamos estará sujeto por el ancla o *fondeado* ("anchored"), o bien amarrado a un muelle o *atracado* ("alongside a pier"). En este último caso se mantendrá unido al muelle por medio de *cabos* ("lines"). Al desatracar, los cabos se *largan* ("cast off") y son *cobrados* ("hauled on board") por la tripulación.

Un buque, como todos los demás objetos materiales, tiene tres dimensiones a las que se les dan los nombres de *eslora* ("length"), *manga* ("beam") y *puntal* ("height"). Al volumen total del *casco* ("hull") del buque se le da el nombre de *tonelaje grueso* ("gross tonnage"), y al peso total del mismo se le conoce con



el nombre de *desplazamiento* ("displacement").

Los compartimentos interiores de un buque pueden estar situados, en sentido transversal, hacia el costado o *banda de estribor* ("starboard") o hacia la *banda de babor* ("port"), y en sentido longitudinal pueden estar hacia la parte delantera del buque o *castillo de proa* ("forecastle"), hacia el centro o *combés* ("midship section") o hacia la parte posterior o *alcázar* ("poop").

En un buque de dos palos o *mástiles* ("masts"), al de proa se le llama *trinquete* ("foremast") y al de popa *mesana* ("mainmast"). Para asegurar los mástiles y para mover las *plumas de carga* ("cargo booms") se utilizan cables que reciben en el primer caso el nombre de *jarcia firme* ("standing rigging"), y en el segundo el de *jarcia de labor* ("running rigging"). Los cabos o alambres de la jarcia situados en sentido longitudinal o de proa a popa, se conocen con el nombre de *estays* ("stays"), y los que van hacia las bandas se llaman *obenques* ("shrouds").

Al referirnos al *casco* de un buque, por

lo general hacemos referencia a la parte sumergida del mismo con el nombre de *obra viva*, en contraposición a la situada por encima de la línea de flotación, a la que se denomina *obra muerta*. La distancia vertical desde la quilla hasta la línea de flotación recibe el nombre de *calado* ("draft"), y la distancia desde esta última hasta la *cubierta principal* ("main deck") se conoce con el nombre de *francobordo* ("freeboard"). Esta última medida es de gran importancia en relación con la seguridad del buque en la navegación, ya que de la misma depende el valor de la *reserva de flotabilidad* ("buoyancy reserve") y por lo tanto su capacidad para resistir el efecto de la pérdida de flotabilidad como consecuencia de averías debidas a una colisión con otro buque, incendio, explosión o navegación en mar gruesa.

La velocidad del buque se expresa en *nudos* ("knots"), equivalentes a una milla náutica (6080 feet) por hora.

Lo antes expuesto es una muestra de la típica fraseología náutica que le da tan peculiar sabor a los escritos sobre esa materia.

## DECEPTIVE COGNATES IN PORTUGUESE

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One of the most fascinating subjects for language students and teachers, as well as for translators, is the study and effective use of false or deceptive cognates—words in two different languages which, while retaining a similarity of form, differ markedly in meaning.

Nothing is more treacherous than the misleading similarity of this type of cognate. The student hastens to use the principle of analogy, which can be a most precious resource in some cases and most misleading in others. If he consults a dictionary, this book of wisdom can also be deceptive, since it records not only the present meaning of the word but also old meanings, in case students should have to deal with ancient texts.

The present paper is intended as a modest contribution to the field of English-Portuguese false cognates and not as an exhaustive study on the subject.<sup>1</sup>

The same topic has been covered by Altrocchi,<sup>2</sup> Scatori,<sup>3</sup> Koessler and Derocquigny,<sup>4</sup> among others, for the Italian, Spanish, and French languages in relation to English. Altrocchi was the first to use the term "deceptive cognates" in his work, and Scatori later used the same title in a similar study. I shall follow in their footsteps and use the same heading for the sake of uniformity.

In a strict sense, a cognate word is one that has had a parallel development with its corresponding word in another language and has acquired the same prefix or suffix

as its equal, e.g.:

ENGLISH	PORTUGUESE
contribution	<i>contribuição</i>
immigrant	<i>imigrante</i>
illegal	<i>ilegal</i>
vaporous	<i>vaporoso</i>
announce	<i>anunciar</i>
compare	<i>comparar</i>

But there are words, and a great number of them, which have developed along different lines or acquired different affixes, while sharing a common etymological form and retaining the same meaning:

ENGLISH	PORTUGUESE
charge	<i>encargo</i>
exchange	<i>câmbio</i>
impassioned	<i>apaixonado</i>
unarmed	<i>desarmado</i>
engrave	<i>gravar</i>
repent	<i>arrepender</i>

Other pairs of cognates have one or more meanings in common, with additional ones in one language or the other:

ENGLISH	PORTUGUESE
bachelor	<i>bacharel</i> <i>solteirão</i>
cape	<i>capa</i> <i>cabo</i>
cash	
case	<i>caixa</i>
garden	
yard	<i>jardim</i>

Finally, we have cognate words which show a similarity of form but not necessarily of meaning; in some instances they have retained identical meanings, but frequently these are not primary ones. These cognate words are called deceptive cognates. They originally had identical meanings which gradually changed with time and culture, having developed in a different milieu and felt the impact of different ideas and emotions. This phenomenon has a general character, but it is of interest primarily among the romance languages.

Deceptive cognates can be found in every grammatical category, and we shall attempt to present a limited list in every category.

#### NOUNS

Caution—(L. *cautione*) usually means precau-

ção, cuidado. The word *caução* means bail.  
He opened the door with great caution.  
*Ele abriu a porta com muito cuidado.*  
He is out upon bail.  
*Ele está solto sob fiança (caução).*

Editor—(L. *editor*) is not editor but redator.  
Editor should be translated as publisher.

Application—(L. *applicatio*) in the sense of requesting or soliciting should be translated by *petição*, *requerimento*. The word *aplicação* means diligence.

My application was turned down.

*Minha petição foi negada.*

*Ele tem demonstrado muita aplicação nos estudos.*

He has shown great diligence in his studies.

Library—(L. *libraria*) should be translated by *biblioteca* (Gr. *bibliotheke*).

I am going to the Library of Congress today.

*Vou hoje à Biblioteca do Congresso.*

*Meu pai tem uma livraria no centro.*

My father owns a bookstore downtown.

Prejudice—(L. *praejudicium*) means among other things *preconceito*, *prevenção*, not *prejuízo* (also from L. *praejudicium*) which means usually loss.

She has a prejudice against foreigners.

*Ela tem prevenção contra estrangeiros.*

*Os prejuízos foram grandes.*

The losses were heavy.

#### ADJECTIVES

Callous—(L. *callosus*) is used in Portuguese in its original sense, *pele grossa*, *com calosidade*, and not in the figurative sense of hardened in mind or feelings—*endurecido*, *insensível*.

His hands are callous from hard work.

*Suas mãos são calosas do trabalho pesado.*

He is perfectly callous to flattery.

*Ele é absolutamente insensível à lisonja.*

Enrolled—(OF *enroller*) in the sense of registered cannot be translated by *enrolado* (rolled up) but *matriculado*, *inscrito*.

He enrolled at Georgetown University.

*Ele se matriculou na Universidade de Georgetown.*

Engrossed—(LL *ingrossare*) does not signify engrossado (thickened); it is used in English in the figurative sense of *absorto*.

She was engrossed in her thoughts.

*Ela estava absorta em seus pensamentos.*

Spoiled—(L. *spoliare*). While in Portuguese the original word maintained the sense of to rob (*espoliar*, *roubar*, *saquear*) it has in English also the meaning of spoil with indulgence, and decay, *mimar* e *deteriorar* respectively.

She is a spoiled child.

*É uma criança mimada.*

The heat spoiled the meat.

*O calor deteriorou a carne.*

Sympathetic—(Gr. *sympathetikos*). A sympathetic man is not um homem simpático but um homem compreensivo.



A good teacher is always sympathetic.  
*Um bom professor é sempre compreensivo.*  
*Que jovem simpático!*  
 What a likeable youngman!

## VERBS

**Advise**—(LL. *advisare*) is often not *avisar* but *aconselhar*.

He advised me not to do it.  
*Ele me aconselhou a não fazê-lo.*

**Appoint**—(VL. *appunctare*) is not *apontar* but *nomear*, *marcar*.

He was appointed governor.  
*Ele foi nomeado governador.*  
 The time appointed for the meeting is 2 P.M.  
*A hora marcada para a reunião é 14 hs.*

**Attend**—(L. *attendere*) besides other meanings, it is often *assistir*.

He attended a meeting last night.  
*Ele assistiu a uma reunião ontem à noite.*

**Intend**—(L. *intendere*) is often *tencionar*, *pretender*, not *entender*.

What do you intend to do tonight?  
*Que pretende você fazer esta noite?*

**Realize**—(Fr. *réaliser*) is often *perceber*, *dar-se conta*.

Does she realize her error yet?  
*Ela já se deu conta do seu erro?*  
 I did not realize then it would be so difficult.  
*Não percebi então que seria tão difícil.*

**Pretend**—(L. *praetendere*) is not *pretender* but *fingir*.

He pretended he was sick.  
*Ele se fingiu de doente.*

**Abuse**—(L. *Eccl. abusari*) means *usar mal*. English has extended the meaning of the word to signify *insultar*.

He abused his brother.  
*Ele insultou o irmão.*

## ADVERBS

**Actually**—(L. *actualis*) usually it is not *atualmente* but *realmente*.

He actually went to Paris, not London.  
*Ele realmente foi a Paris, não a Londres.*

**Eventually**—(L. *eventus*) had once the same meaning as *eventualmente*. Today the word means *finalmente*, *consequentemente*.

Eventually his plan was adopted.  
*Finalmente seu plano foi adotado.*

**Decidedly**—(L. *decidere*) has often the sense of *incontestavelmente*, *indubitavelmente*.

The Greek language is decidedly a difficult one.

*A língua grega é incontestavelmente difícil.*

**Presently**—(L. *praesens*) besides being *presentemente* it is also *dentro em pouco*, *brevemente*.

I am going to the beach, not now, but presently.

*Vou à praia, não agora mas daqui a pouco.*

Having considered the various grammatical categories, there is still a point we should like to cover—the field of idioms. This area contains numerous difficulties for the translator. Not only must he use his imagination in an attempt to convey the idea with different words in his own language in order to render the exact mood intended by the author, but he must also avoid translating dignified English into Portuguese slang or vice-versa. Should we say: **He kicked the bucket**, it should be translated by something like *esticou a canela* and not *faleceu*.

Here are some common idioms with an equivalent free translation.<sup>5</sup>

Don't pay attention. He is pulling your leg.

*Não ligue. Ele está mexendo com você.*

What a day! It is raining cats and dogs.

*Mas que dia! Chove a cântaros.*

There she was—out of the clear blue sky!

*Lá estava ela, quando menos a esperávamos!*

Stop beating about the bush.

*Deixe de conversa fiada.*

It is all water under the bridge.

*Águas passadas não movem moinhos.*

## NOTES

<sup>1</sup>A more detailed study is being prepared for publication by late Fall.

<sup>2</sup>Rudolph Altrocchi, *Deceptive Cognates Italian-English and English-Italian* (Univ. of Chicago Press, 1935), p. 72.

<sup>3</sup>Stephen Scatori, "Deceptive Cognates in Spanish," *Modern Language Journal*, xvi, 5 (Feb 1932), 396-401.

<sup>4</sup>Maxime Koessler and Jules Derocquigny, *Les Faux Amis* (Paris: Librairie Vuibert, 1949), p. 389.

<sup>5</sup>The translations are Portuguese-Brazilian.

# SPANISH IN THE ELEMENTARY SCHOOLS

Conducted by Harley D. Oberhelman, Associate Editor\*

A FLES Research and Experimental Project

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As a laboratory of the School of Education, the prime function of the University Elementary School, University of California at Los Angeles, is inquiry, research and experimentation in education.\*\* A year and a half ago a curriculum study was initiated at this school to identify the optimum age for beginning foreign language learning when the language is a school subject taught in our culture. Appropriate methodology was also to be considered. Approximately two hundred students participated in the study in the course of the year. This number includes a high school class of first year Spanish. Two observations can now be made as a result of this exploratory study. Upper elementary school students are sufficiently efficient in their learning of foreign languages to justify the use of their school time for this purpose. Also, they can participate effectively in a new kind of language learning program that is identical in objectives, content and performance to one that also produces excellent results at the secondary level.

Clearly, a language program that is useful for such widely varying ages, and that gives promise of minimizing at least some of the problems of vertical articulation, must have some special characteristics. Before describing these characteristics in detail it is important to state that this program translates into action what is currently known of learning theory. In fact, principles of learning are so transparent in this presentation that the elementary school Spanish classes have become a demonstra-

tion facility for university classes in educational psychology. This is done through closed circuit television and film as well as on the scene demonstration in the classroom.

This program of beginning language learning is linguistically sound, pedagogically simple, and designed to be efficient on a long range basis. The approach is eclectic. Rather than force all instruction into the potential strait jacket of a single methodology or format, appropriate procedures are selected from each, according to the precisely defined behavioral objective sought. A careful contrastive analysis of the two languages, English and Spanish, has revealed the points of conflict between the two and identifies the learning problems of the student. The contrastive analysis is on the level of the sound systems and their graphic representation, on the levels of morphology, syntax, vocabulary, and organization of reality. Spanish, then, is described from its own point of view, rather than as being like or different from English. Root concepts of the widest possible application have been sought. In this way, generalizations have been simplified and reduced in number with a corresponding reduction in the teaching-learning load. This description of Spanish is based on the latest research of William E. Bull, Professor of Spanish at the University of California at Los Angeles, and his graduate students. For more about this see Dr. Bull's *Spanish for Teachers: Applied Linguistics*, to be published in April by Ronald Press.

Full but careful use is made of the inescapable fact that the student already has the basic features of one language system completely internalized. His intuitive linguistic sophistication in this, his first language is brought to the surface and used

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\*Material for this department should be sent to Dr. Oberhelman, Texas Tech., Lubbock, Texas.

\*\*A paper read at the 46th Annual Meeting of the AATSP, New York.



as a departure point for understanding similar phenomena in the target language. For instance, choosing between "a" and "an" is not difficult for a school age child. Conscious realization that two forms can have the same function leads to ready acceptance of "un" and "una" and a multitude of other examples. Another linguistically valuable piece of information, that words have meaningful parts, can easily be acquired by the elementary school child through realization that the demonstratives "this," "that," "these," and "those" each convey *three* pieces of information. Moreover, the agreement exhibited by these forms leads to the broader idea of agreement of other adjectives in Spanish. Not knowing the word "morphology" didn't keep one boy from writing, "I like best knowing about the pieces and parts of Spanish."

Good teaching has always been well programmed. Preparing materials for self instruction by teaching machines makes the demands of programming more insistent. The same principles of programming for teaching machines have been rigorously applied to the preparation of these materials. In addition to precisely defined behavioral objectives these principles are: 1) small increments of content, each building on and strengthening the preceding ones, 2) active participation on the part of the learner at every step, and 3) immediate knowledge of results. Positive reinforcement at each step inspires confidence and tends to motivate further learning. At recess time, ten year old Roxanne observed, "Each day our lesson has something in it that seems a little bit hard. By the next day, that seems easy and there's something else that's new." After writing a perfect dictation test a boy enthused, "I can hardly wait until we have another test!" Following observation of a class in action, one of a group of administrators visiting from a nearby public school district remarked, "I sat there wondering what it was about the lesson that kept every child, no matter what his age, size, sex, race, religion, or intellectual endowment, on the edge of his seat for the whole thirty minutes." The feeling of success is a large part of the answer along with frequent changes of

emphasis, varying pace, and elimination of random elements.

Choices are forced from the beginning through the use of minimal pairs. Liberal use is made of *A Visual Grammar of Spanish* (produced by UCLA under contract with the U.S. Office of Education). The 472 posters of this series cover most of the troublesome differences between English and Spanish structures. They are a substitute for the unobtainable or cumbersome reality that can't be brought into the classroom and enable the teacher to present Spanish patterns in a manner similar to that in which a child learns grammatical distinctions in his first language. First, the student is made aware of the need for choice. The Spaniard, of course, doesn't know he's choosing! Second, he is given the discriminative cues to which the Spaniard responds. The cues are in the reality pictorialized. Patterns of correct usage are learned through the experience of relating contrasting situations with contrasting messages. Third, he is given the opportunity to make the required choice deliberately, thoughtfully, and voluntarily. Fourth, when the choice can be made with accuracy, drills give enough practice so that the correct choice gradually becomes automatic. Fifth, drills are synthesized in personalizing conversation.

Rote memorization is minimized. The time saved is more profitably used in presenting additional concepts, in expanding and manipulating the material, in short, in communicating. A nine year old, on being asked by her mother what happens when the person you're talking to doesn't know the dialog, answered, "Oh, that doesn't matter. Our teacher is helping us know how to change it all around to make it say what we want to say." With very little reflection all would agree that the total number of possible combinations in a language system can't be learned by mimicry-memorization in the limited time at our disposal in the classroom. This grossly inefficient way of learning, with its tremendous problems of storage and retrieval, is not the way we learn our first language, nor our second, if we are lucky enough as children to be totally immersed in another

culture. We learn, somehow, to respond to the kinds of cues mentioned above, and to generalize from them. We generate utterances we've never heard before. We do not learn the examples for their own sake. We learn by and through the examples. The material of learning is not necessarily the object of learning. It serves as a clue to a general principle. Learning with this kind of understanding has more transfer potential than simple direct practice.

Students are taught from the beginning to "listen fast" and to produce their own speech at a normal rate. No exaggerations or distortions of pronunciation, no unnatural breaks between words, no projections of English intonation patterns are allowed. One boy reported, "My father says I talk much too fast for him to understand, but we had a friend visit us from the middle of Spain and he thought I sounded great."

English is not banned from the classroom. Emphasis is, of course, on the target language, but the language best understood by the students is used wherever greater economy of teaching-learning time can be achieved. Concise, precise, linguistically accurate information is given before practice. The student is aware of the crucial element throughout practice and that practice is, thereby, more meaningful.

Performance in the four language skills is the primary objective of this program. All other objectives, frequently mentioned in connection with foreign language programs, are subordinate to mastery of the language itself for purposes of communication. It should be remembered, however, that a culture expresses its organization of reality through its language, and insight can be better gained through use of the language itself than by servings of "culture" sandwiched between drills. A student is participating in the culture when he chooses correctly between *tú* and *usted*, between preterite and the imperfect, and when he says *Me llamo Tomás* or *Tengo hambre*.

There is no pre-reading period. The well established, natural sequence of language skills is observed: comprehension, which begins with auditory discrimination; speaking which begins with accurate imitation;

then reading, which begins with knowledge of the relationship between the sound system and its visual representation; and, finally, writing. Three separate procedures allow the early introduction of reading and writing with supportive rather than detrimental effects on audio-lingual skills. The first procedure is very simple. After learning, by audio-lingual techniques, a dozen or so verbal labels for objects commonly in use in the classroom, the students are shown the written word which also labels the object. Picture and written word are on opposite sides of a flash card. The students name the picture and immediately thereafter read the word, retaining, of course, the same carefully taught pronunciation. Awareness that sounds are represented differently in Spanish writing is the goal at this point.

The second procedure is the well known reading of previously memorized material. The material is not read, however, only in its memorized form but in all sorts of random order, even from the end to the beginning of each line so that the effect, if any, of the surrounding sounds can be noted.

The third procedure is specifically designed to inhibit the projection of both speech and reading habits from English. Contrastive analysis has revealed the points of conflict for a speaker of English learning Spanish. Difficulties can be predicted and errors avoided rather than corrected. Nonsense syllable drills are practiced for of these conflict points, such as the stop and fricative *d*, stop and fricative *b*, single and multiple flap *r*. Nonsense syllables are used because, in this way, complete coverage of environmental factors can be obtained at this early stage. To delay until enough vocabulary had been learned would defeat the purpose, and to use unknown words would be distracting. At the very beginning, the students are made aware of the hazards of projecting their English speech habits on to Spanish. They are helped to realize that doing so would, in some instances, not interfere with meaning but simply give an undesirable accent. The nonsense syllable exercises are an important part of the daily



lesson from the beginning. The students understand that the exercises are not Spanish in themselves but will be useful to them in developing listening and speaking skills and, later, reading and writing. Practicing the skills involved in any sport, or even setting up exercises, contributes to the fun and satisfaction of playing a game well. With this understanding, all participate vigorously for a minute or two each day.

In these exercises each point of conflict is programmed through a precise sequence of experiences. The first step is audio-lingual, accompanied where necessary by kinesthetic cues in the form of brief comments on the physiological production of the sounds under study. The second step is audio-lingual plus visual. The teacher continues to model while pointing to the drill on the chalkboard. At the third step the students generate appropriate sounds from the written drills, in order and then at random, without hearing the teacher's model. The fourth step is identifying examples of specific sounds in written material previously memorized. The fifth and final step is to produce accurately a stream of speech sounds from completely unfamiliar written material.

Knowledge of the relationship between speech sounds and their imperfect visual representation is simply a beginning stage of the total process of reading. As such, it gives the learner a self-propelling tool, and leads to the complete confidence expressed in the following conversation overheard by the mother of an eight year old girl. A neighbor boy was taking his leave after an afternoon of play.

Boy: *Adiós*. (stop *d*, three syllables)

Girl: That's not right. (matter of fact intonation)

Boy: It is too.

Girl: It is not.

Boy: Well, how do *you* say it?

Girl: *Adiós*. (fricative *d*, two syllables)

Boy: *That's* not right!

Girl: O, yes it is!

Boy: It is not. I *saw* that word and it's spelled with a *d*.

Girl: Yes, but it's a *fricative d*. You can only have a stop *d* when it's at a beginning or after *n* or *l*.

She spoke with such authority that the poor little fellow was utterly vanquished. This type of practice leads to a pronunciation that has been described by observers as "elegant" and "the most authentic school-taught Spanish I've heard."

Early inclusion of reading and writing skills makes possible a tremendously expanded variety of classroom and homework activities. *Visual-lingual* drills can be fully productive in developing and maintaining speaking drills. The multimodality of this approach reaches, hopefully, more students. As a bonus, this type of practice is far less physically demanding on the teacher.

One last feature needs to be mentioned. Programmed homework assignments, in written form for individual self-instruction by the student at his own pace, are designed to precede rather than follow classroom instruction. The content is not designed to reinforce partially learned material but rather to introduce new concepts and bring all students to a point of common readiness for classroom participation. One program teaches the difference between speech and writing; another, some uses of *tú* and *usted*. Comments such as "This isn't home work; it's home fun!" are frequently heard.

These materials were originally developed for beginning secondary students of grades seven through twelve. They were first used in the summer of 1963 with a demonstration class at the NDEA Institute for Secondary Teachers of Spanish at the University of Puget Sound in Tacoma, Washington. The students who enrolled in the summer class ranged from post fifth to post tenth grade. Surprisingly, there seemed to be no correlation between achievement and age. The authors,<sup>1</sup> a team composed of a linguist, methodologist, trainer of teachers, teachers, and native speaker, made the materials available for the curriculum study at the University Elementary School. This nongraded school is supportive of the hypothesis that there is no correlation between achievement and age. The same lack of correlation was revealed with the elementary school group of 164 seven to eleven year

olds as had been evidenced by the summer group. This was demonstrated on a test that measured auditory discrimination, vocabulary recognition, listening comprehension, syntax, reading, and, for all but the youngest students, writing. The students who achieved scores among the top 25% on this test included five eleven year olds, twelve tens, twelve nines, seven eights, and one seven. This distribution is in direct proportion to the total number of students of each age. The distribution within the lowest 25% was roughly the same. The three top achievers on the test were ten, eleven and nine respectively. Also, one of the elementary classes kept pace with the high school class in terms of the number of contact hours and test scores. The youngest students, seven and eight year olds, were significantly less economical in their learning, needing more contact time and achieving less well, as a group, on the objective test.

Much more extensive and prolonged experimentation is needed before meaningful decisions can be made concerning the role of foreign languages in the elementary

school. Our limited study indicates that it is poor educational economics to offer foreign language instruction to groups of students younger than nine. Our experimentation is also pointing toward the idea that a separate program, or a separate *type* of program, is not needed for FLES. A beginner of any age must learn to make the same auditory discriminations, produce the same sounds, respond to the same cues, acquire the same perceptual-motor skills and cognitive elements, if he is to communicate effectively in the new language. Pacing, timing, and size of learning increments are crucial. Precise description of the desired terminal behavior, followed by improved programming and improved methodology, can drastically reduce, cancel or compensate for the supposed senescence of language learning ability.

#### NOTE

<sup>1</sup> William E. Bull, University of California at Los Angeles, Laurel Briscoe, Los Angeles City Schools, Carl Dellaccio, Tacoma City Schools, Enrique Lamadrid, University of New Mexico.

## THE MLA FOREIGN LANGUAGE PROGRAM\*

"*Modern Spanish*" *Revised*. — Hugo Montero, formerly of San Francisco State College and now a lecturer at Harvard, has completed the revision of the text of *Modern Spanish*, working under the general direction of Dwight Bolinger and Joan Ciruti. The new edition, which should be ready in the spring of 1966, will be published by Harcourt, Brace, and World. Since it is a notable improvement over the original edition, which sold over 150,000

copies, we look forward happily to the success of its successor. A student workbook is being prepared to accompany it. You will remember that this is an MLA sponsored text, financed by a grant from the Rockefeller Foundation. The manuscript was produced by a team of six writers who worked on and off (mostly on) for over two years, with no hope of royalties, all of which come to a revolving fund of the MLA, which uses the money to finance other worthy projects. The roster of the noble team: Dwight L. Bolinger, Coordinator, Harvard, J. Donald Bowen, UCLA, Agnes M. Brady, Kansas, Ernest F. Haden, Texas, Lawrence Poston, Jr., Oklahoma, and Norman P. Sacks, Wisconsin.

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\* Readers interested in purchase of or information concerning materials mentioned in this department should write to the MLA FL Program Research Center, 4 Washington Place, New York, N.Y. 10003, unless another source is specified.



*"Continuing Spanish."*—The manuscript of this MLA-sponsored sequel to *Modern Spanish* is being completed this summer. Chairman of the writing team is Lawrence Poston, Jr., of the Univ. of Oklahoma, and the team is spending the summer there. The other members of the team are Joan Ciruti, Mount Holyoke College, Eugenio Chang-Rodríguez, Queens College, James Ferrigno, Univ. of Dayton, James Holton and Matías Montes, Univ. of Hawaii. The text will be published by American Book Company and the tentative date of publication is the spring of 1966.

*FSM.*—This is the acronym for Fundamental Skills Method, which we propose as a descriptive phrase for language instruction that attempts to teach listening comprehension, speaking, reading, and writing. We prefer it to "audio-lingual" because this phrase can be misinterpreted as an approval of restriction to two of the four skills. It can also be confused with official approval of one set of teaching materials.

*FL degree requirement restored.*—Princeton, which for many years allowed undergraduates to choose between advanced work in a FL or in math for the bachelor's degree, has announced that freshmen entering in 1966 must successfully complete a course at the Advanced (third-year) level, which would normally be taken by those entering with four school credits.

*Volkswagen.*—The Volkswagen Foundation, through the National Carl Schurz Association (formerly the Carl Schurz Foundation) has contracted with the MLA Research Center to make a series of surveys on the teaching of German in the United States and on the use of new materials in this teaching. The Steering Committee for this project mixes Germanists and non-Germanists and includes Theodore Andersson, Chairman, Romance Languages Dept., Univ. of Texas, Jermaine Arendt, Consultant in Foreign Languages, Minneapolis Public Schools, John B. Davis, Jr., Superintendent of Schools, Wor-

cester, Mass., Victor Lange, Chairman, German Dept., Princeton, M. Phillip Leamon, School Coordinator of Foreign Languages, Indiana Univ., and F. W. Strothmann, Executive Officer, German and Romance Languages Dept., Stanford Univ.

*MFL kit.*—Educational Testing Service in Princeton, N.J., has developed a kit to try to persuade administrators that they should support language learning by the fundamental skills method. The kit consists of film strips plus records. School superintendents may write to Donald Melville, Cooperative Test Division, E.T.S., to arrange for a free demonstration.

*Teacher supply.*—A research report (No. 1965-R10) of the National Education Association's Research Division compares the number of college graduates prepared to teach in high schools in each year since 1950. In that year there were 10,709 graduates prepared to teach English. The number dropped each year until 1954, when there were only 5,278, less than half the 1950 number. By 1957 the number had risen to 7,049 and by 1961, at 10,275, it was almost up to that of the base year. The next year it went above it to 11,886, rose to 14,209 in 1963, to 16,021 in 1964, and to 18,295 in 1965, up 70.8% over the 1950 figures.

In foreign languages, 2,193 college graduates were prepared for high school teaching in 1950. This number dropped to 1,328 in 1955, down 39.4%, recovered almost all the loss by 1960 (2,178 graduates), almost doubled the number by 1963 (4,272), went to 5,281 in 1964 and to 6,486 (up 195.8%) by 1965.

*Teaching assignments.*—The NEA Research Division Report gives us statistics from 27 states and the District of Columbia on the per cent of high-school teachers whose assignments are in a single field. The range is from music (84.0%) to physics (27.3%), with foreign languages at 69.9% and English at 67.9%. A comparison of teaching assignments in 1964-65 with majors graduating in 1963-64 shows a great oversupply in Art (651 placed out of 1,077 majors), Commerce, (1,860 out of

3,137), Home Economics (1,294 out of 2,208), Music (1,222 out of 2,090), Physical Education-Men (1,039 out of 2,940), Biology (706 out of 1,738), Social Studies (3,427 out of 6,389) and Speech (203 out of 953). English drew slightly more than the number of graduating majors (5,842 out of 5,601), getting the others, no doubt, from some of the oversupplies. Foreign-language teaching drew 1,469 out of 1,566 graduating majors.

*What else did they teach?*—Not all the 5,842 new high-school English teachers in 1964-65 were permitted to concentrate their teaching exclusively in the field of English. Only 3,964 had this good fortune. The other 1,878 did part of their teaching in 18 other fields, mainly Social Studies (681), Foreign Languages (405), Speech (184), Commerce (85), Journalism (79), and Mathematics (68). Of the 1,469 new high-school foreign-language teachers, 1,027 taught only foreign languages. The other 442 helped out in 14 other fields, mostly English (288), Social Studies (73), Commerce (13), and Mathematics (13).

*Who's teaching English and FLs?*—Having seen the range of teaching assignments given to 1964 college graduates prepared to teach English and FLs, it is of interest to note in which fields the unprepared did their study. Some English teaching was assigned to new teachers who majored in Social Studies (312), Foreign Languages (288), Commerce (118), Speech (79), Mathematics (58), Music (49), Physical Education-Women (40), Art (39), Home Economics (38), Library Science (35), General Science (34), Journalism (17), Physical Education-Men (11), Biology (8), Industrial Arts (5), Chemistry (1), and Other (40). Some FL classes were assigned to new teachers who majored in English (405), Social Studies (52), Mathematics (25), Commerce (13), General Science (5), Home Economics (4), Music (4), Art (3), Physical Education-Men (2), Physics (2), Journalism, Library Science, Biology, Chemistry, Speech (1 each), and Other (13).

*Northeast Conference Reports.*—Re-

sponse to our letter of enquiry addressed to school and college librarians has been so encouraging that the MLA Materials Center will reprint the Reports of the Working Committees for the years 1954 through 1958, which have been obtainable only through University Microfilms. FL teachers and school and college librarians can now order complete sets of the Conference Reports, 1954 through 1965, for \$30.00.

*Walking tour.*—The Museum of the City of New York has for many years conducted walking tours of various parts of historic and picturesque New York. This spring the Museum decided to conduct some of these tours in Spanish to help familiarize Puerto Ricans and other Spanish-speaking city dwellers with the history of their city. The first of them was a great but somewhat unexpected success. It was attended by large numbers of English-speaking students of Spanish, glad of the opportunity to get some extra listening practice.

*College Board language tests.*—The Board Achievement Tests in MFLs, which are mostly reading tests, are administered five times a year. There is an optional Listening Comprehension Test, administered only once a year. An Ad Hoc Committee, appointed by the Board's Committee on Examinations, has urged that a test of listening comprehension be made an integral part of the Achievement Tests, with separate scores reported for listening and for reading, so that college language departments in colleges that use the Achievement Tests may be able to section incoming freshmen according to their separate skills. We urge you to urge your official College Board representative (usually the director of admissions) to support this change in the Board's Achievement Tests in MFLs and we urge you to utilize the added information that the new tests will give you. Members of the Ad Hoc Committee: Mildred Bover, Univ. of Texas, Micheline Dufau, New York Univ., Remigio Pane, Rutgers Univ., Manuel Salas, Douglass College, David Weiss, Brooklyn



Technical High School, Donald D. Walsh, MLA, Chairman.

*Listening practice.*—FL students need many opportunities to hear the FL, and an experimental program at Indiana Univ. is giving them daily opportunities through the University's FM station, which broadcasts half-hour drills in French. Each drill is played for three consecutive days. The broadcasts are not a substitute for lab work but an enrichment program to complement regular class work.

*NDEA language institutes.*—The MLA again contracted with the U.S. Office of Education to visit some of the Institutes this summer, both domestic and foreign. Joseph Axelrod of San Francisco State College was the project director and the special focus of this summer's study was to see which institute teaching practices can be most easily and effectively adopted to use in regular teacher-training programs during the academic year. The visitors this year were drawn from the FL profession, from educational administrators and from teachers holding joint appointments in a foreign language department and a school of education: Eugene W. Anderson, State Supervisor of MFLs, Columbia, S. C., Oliver Andrews, Jr., Chairman, French Dept., St. Lawrence Univ., Jermaine D. Arendt, FL Consultant, Minneapolis Public Schools, Dora S. Bashour, French Dept., Hunter College, Russell M. Cooper, Dean of the College of Arts & Sciences, Univ. of South Florida, Micheline Dufau, French Dept., New York Univ., Frank M. Grittner, State MFL Supervisor, Madison, Wisc., Clemens L. Hallman, Professor of Secondary Education, Pennsylvania State Univ., Paul J. Harney, Academic Vice President, Univ. of San Francisco, Lawrence B. Kiddle, Spanish Dept., Univ. of Michigan, Lester W. McKim, Central Washington State College, Robert G. Mead, Jr., Spanish Dept., Univ. of Connecticut, Joseph Michel, Professor of Curriculum and Instruction, Univ. of Texas, Karl Openshaw, Co-Director, Research in Teacher Education, Ohio State Univ., Mrs. Josephine Bruno Pane, Highland Park, N.J., Henry W. Pascual, MFL

Specialist, Santa Fe, N.M., Lawrence Poston, Jr., Spanish Dept., Univ. of Oklahoma, James R. Powers, MFL Supervisor, Boston, Mass., Allan F. Rosebrock, N.J. State Dept. of Education, President of the National Association of State Directors of Teacher Education and Certification, Wilmarth H. Starr, French Dept., New York Univ., Donald D. Walsh, MLA, William G. Zimmerman, Jr., Superintendent of Schools, Hanover, N.H. The visitors will meet in October to plan a report on their experiences and conclusions.

*Student exchange handbook.*—Developed for secondary-school principals by the Student Exchange Committee of the Michigan Association of Secondary School Principals, it is published by the Association and edited by Irvin G. Wolf, Denby H.S., Detroit, to whom interested readers should write for copies.

*"Students Abroad."*—This is the collective title of a series of three booklets that describe the overseas opportunities offered by the more than 140 member organizations of the Council on Student Travel (777 United Nations Plaza, N.Y. 10017). The booklets are *Summer Study*, *Travel and Work Programs*, *High School Student Programs*, and *Semester and Academic Year Programs*. The Council, active in educational travel since 1947, arranges transatlantic transportation for groups or independent travelers, provides shipboard educational programs for chartered student sailings, and serves as a clearinghouse for information on travel throughout the world for students and teachers.

*"Foreign Languages in elementary education."*—This is a report by H. H. Stern of an international meeting of FLES experts held in Hamburg in April of 1962. The United States was represented by John Carroll of Harvard and Theodore Andersson of Texas. The 103-page report may now be obtained by sending \$1.25 to Unesco Institute for Education, Feldbrunnstrasse 70, 2 Hamburg 13, Germany.

*Escort interpreters.*—The U.S. Department of State is seeking escort interpreters

for foreign leaders and student-leader groups visiting this country under the various exchange and technical assistance programs. Any qualified person interested in this service should write for application forms to the Division of Language Services, Room 2212, U.S. Department of State, Washington, D.C. 20520. Applicants should have a broad educational background, at least the equivalent of a bachelor's degree, and a fluent knowledge of English and one or more of the following languages: Afghan Persian, Amharic, Arabic, Bulgarian, Finnish, French, Greek, Icelandic, Italian, Japanese, Malay, Persian, Polish, Portuguese, Rumanian, Serbo-Croatian, Spanish, Thai, and Turkish. United States citizenship is necessary for escort interpreters in Bulgarian, Rumanian, and Serbo-Croatian. Men and women may apply for positions in Finnish, French, Icelandic, Japanese, Malay, Portuguese, Serbo-Croatian, and Turkish. No previous interpreting experience is necessary. Those whose application forms seem promising will be asked to go to Washington, at their expense, for interviews. Those whose interviews are satisfactory will enter into a contract with the State Department. The work is generally intermittent and the assignments usually last from one to three months. The beginning salary ranges from \$20 to \$24 a day of work, which usually includes Saturdays and Sundays. Transportation is paid by the government and the escort interpreter also receives an allowance of from \$15 to \$20 a day to cover living expenses. This seems an exceptional opportunity for interesting service for teachers who are on sabbatical leave or who have retired or who, for any other reason, are able to take on this intermittent service.

*Language and literature.*—"Surely, for literature to convey any other value whatever, it must first give pleasure. And to enjoy it, one has to handle the language with a measure of ease. For the benefit of literary studies, the student must have the ability to handle the ordinary non-literary language comfortably.

"And yet, knowing this, we still coast

along with 3 to 5 hours a week in the first year courses, we still introduce extensive literary texts long before they can be read with pleasure, we still fit ourselves—not uncomplainingly, but with too little complaint to be heard—into the academic strait-jacket that squeezes up to 30, or more, students into a language classroom, we still continue, at the highest levels of academic instruction, to qualify Ph.D. candidates in their language requirements by setting reading examinations at such trivial levels that we know the languages can never seriously be used as research tools, we still continue to regard elementary language teaching as routine drudgery that anyone, anyone can do quite well enough, we work to get ourselves promoted into the prestige jobs as quickly as we can publish an article that has nothing to do with our teaching, once out of the drudgery we seek to attract students into our advanced literary classes by any means possible, including the shameful one of admitting them to class even when we know they do not control the language well enough to benefit from it.

"Leadership in efficient language teaching can come only from the college and university professors of languages and literatures. If they demand real language proficiency of the students who enter their classes in literature, the secondary schools and the first years of college programs can provide it." This quote is from Robert P. Stockwell's article "Literature, Language Teaching, Linguistics," which appeared in the *ACLS Newsletter*, XIII, No. 8 (Dec. 1962), 1-7. We commend the whole article to your attention. It may be obtained by writing to Miss Loretta J. Ryan, *ACLS Newsletter*, 345 E. 46th St., New York, N.Y. 10017.

"*Gain of bilingualism hailed in Quebec.*"—This was the title of a special article by Jay Walz in the 17 March 1965 *New York Times*: "You know, they are building Manicouagan in French," a proud Quebecer said today. He meant that the blueprints and specifications for the multi-million-dollar hydroelectric plant under construction on the Manicouagan River



were in French as well as English.

"You have no idea, but there is something precedent-breaking in a French-Canadian engineer getting to read building plans in his own language," a visitor was told. "The government has gone to great pains to make it possible this time."

"This project is a government undertaking to harness one of Quebec's rivers with a series of power dams and the 'longest 735,000-volt commercial power line in the world.' Insistence on building Manicouagan 'bilingually' is part of Premier Jean Lesage's drive to assert the primacy of the French language in Quebec.

"Quebec takes nothing more seriously than its French. Nothing a French-Canadian can say about the 700,000 English-speaking Quebecers is more resentful than this: 'Most don't bother to speak French, and the few that try speak it atrociously.' Quebecers have returned from trips to Ontario and points west with censorious reports on the state of 'bilingualism' in the 'English' provinces. . . .

"In Quebec Province 80 per cent of the five million inhabitants speak only French. But in the City of Quebec at least 40 per cent are 'bilingual,' and not so much from choice as from necessity. 'We have to speak English,' said a cab driver, who learned his in the Canadian Navy, 'if we want to get any of the nice-paying sight-seeing trips with foreign tourists.' The restaurant waiter offers the bill of fare in French, but quickly switches to English if he encounters blank stares. Bilingual drivers, waiters, porters, and elevator boys are part of 'hospitalité dans la belle province.'

"Premier Lesage and several of his ministers are fluent bilingualists. With an American or an English visitor, they speak English readily with a smile. But the smile quickly fades when they find it necessary to address any Canadian in English. Some of the more militant French-Canadians advocate outlawing the use of English in Quebec. This would be in retaliation against the failure, or refusal, of English-Canadians to use French here and elsewhere. But Premier Lesage is against

that on the ground that it would isolate Quebec. . . ."

### SELECTION

Looking back over the *Ivory Basement News* and *FL Program Notes* that we wrote between 1959 and 1965, we decided somewhat boldly that a few of them were worthy of a second reading. We did some minor touching up of style and present them again for what we hope will be your pleasure.

D. D. W.

*Embarras d'élèves.*—As FL enrollments mount, we must resist our administrations' efforts to solve the manpower problem by increasing the pupil-teacher load. This is unfair to teachers and pupils in any subject, but it does a peculiar harm to the FL class, where pupil response is essential to language learning; as the number of pupils per class increases, the frequency of response per pupil automatically decreases. One solution to teaching the large class is the lecture, which is fatal to language learning. Let's fight to keep the numbers down and the pupils talking—in the FL, of course.

*Dumb idea.*—It's the one that points to audio-lingual learning as the negation of mental training and intellectual content and scholarship. The line of thought (to stretch a word) equates speaking and listening with the prattling of infants, just because the most conspicuous and dramatic recent examples of this learning have occurred in FLES classes. But it is false reasoning to say that the *intellectual* content of this approach must be at the third-grade level. It can be as stimulating and mature as the materials that the teacher prepares. The rub is that the teacher has to prepare the materials. It's harder, much harder, to teach this way. And it requires the teacher to know the language he is teaching. But it really is worth the effort. Ask any teacher who has tried it. Or try it yourself and see.

*FLES.*—A rationale in twelve steps: 1) It takes a great deal of time and effort to learn an FL, something comparable to the amount of time and effort it takes to learn one's own language. 2) In the American school system, we cannot expect to have a massive concentration of effort on any one subject to the neglect of others. 3) If FL study is therefore limited to its small share of the total school day, we need several years of FL study, not 3 or 4 or 6 but 10 or 12 years. 4) FL study must therefore begin early in the elementary school, no later than grade 3, to provide a sequence of sufficient length. 5) FL entrance and degree requirements in colleges are increasing, both for the B.A. and B.S. degrees. 6) More than half of American high school graduates go on to college. 7) In the elementary grades no one can tell which children will go to college, or which can profit from the experience of learning an FL, even if they do not go to college. 8) Therefore, every

school child should begin the study of an FL. 9) Some leaders in elementary education believe that all teaching, including FLs, should be done by elementary-school teachers, not by *outside* specialists. 10) Other leaders in elementary education believe that at this level we should return to teaching by subject-matter specialists. 11) Under either system, a considerable number of elementary-school teachers should become inside specialists in FLs. 12) Therefore, all institutions training future elementary-school teachers should offer a major in FLs.

*Informality.*—In our own teaching, we have always felt that one of the earliest and most significant insights into Hispanic culture is the distinction between *tú* and *usted*. It is met on the first or second day of language study. We address secondary-school students as *tú* and they so address one another. But they address us as *usted*. The parallels with French *tu* and *vous*, German *du* and *Sie*, and Italian *tu* and *Lei* are obvious. And we would have thought the whole matter was quite obvious and unworthy of your attention. But two recent queries from State FL Supervisors shatter our complacency on the subject. In one state, a questionnaire sent to a hundred supposed authorities produced only a modest majority in favor of teaching *elementary*-school children to use both forms of address. Over forty percent of the respondents felt that only the formal usage should be presented. They gave one of two reasons: 1) to teach both usages would confuse the learner and might even confuse the teacher; 2) it is incorrect and characteristic of the lower classes to use the intimate forms. These conclusions leave us almost speechless. Imagine nine-year olds (or, for that matter, teenagers) addressing one another with a ceremoniousness comparable to using Mister Smith or Miss Brown instead of Paul or Mary. Could anything be less genuine? How did such a distortion of usage gain even a minority acceptance?

*American Spanish.*—Since there is no uniformity of English accent or dialect in the United States, no standard of American English, we should accept British English as the standard, and this is the dialect that all foreigners should learn. Does this line of reasoning convince you? Well, let's shift to the parallel reasoning with Spanish and Spain and Spanish America. Still not convinced? Good. Neither are we.

*Proficiency.*—If we defend the presence of FL study at the college level by saying that it is not merely a tool but in its own right a study of cultural and literary significance, we should think twice about urging that the FL degree requirements be satisfied by a proficiency test. Proficiency can test only the student's acquisition of language skills, not his appreciation of the foreign culture and literature. The only valid FL degree requirement is a course in the literature or culture conducted in the FL and having as prerequisite admission standards a firm control of the four language skills.

*Textbooks.*—If an FL teacher is to be fully effective, he must be able to examine new materials as they are published. But we occasionally meet or hear of a high school teacher who feels that he has no access to new textbooks. If he belongs to an AAT or subscribes to the *MLJ*, he will see ads for and reviews of textbooks. He can write for examination copies and in almost every case they will be sent to him with no obligation to buy the book. Another solution is to seek funds through Title III's State Plan to gather an FL textbook library in each high school. Even though textbooks for pupil use are excluded from Title III, textbooks for a reference library are a legitimate request.

*Specialization.*—We begin with the premise that no single college or university can be an effective intermediary between our culture and language and those of a large number of foreign countries. This is, after all, an age of specialization. Let us suppose that a small college named Walters decides to offer instruction in a neglected language and areas such as Burmese. Working through the United Nations and the U.S. Cultural Attache in Burma, Walters College would invite Burmese students to apply for admission, offering scholarships and work opportunities, including the possibility of serving as native informants in Burmese classes at Walters. Enrollments would be small at first, but with the cooperation of the History Department and the Current Affairs lecture series, enough interest might be focused on Burma to persuade a respectable number of Walters undergraduates to elect Burmese I. At the same time the foreign-student advisers would be making a special study of Burmese culture in order to be of maximal usefulness to the Burmese students at Walters. News of the Walters-Burmese twinning should produce more Burmese applicants for admission to Walters, where they would have some assurance of a welcome based on knowledge of their culture, and also more applications from American students who want to study Burmese and its culture. Students from Walters would find the junior year or post-graduate year abroad especially profitable if they went to Burma, where they would meet the families and friends of Burmese students at Walters. The long-term advantages of such a plan are 1) the establishment in a small college of a really strong department in a critical and neglected language and area; 2) the chance for the foreign-student adviser or advisers to be really effective as specialized cross-cultural interpreters, instead of the prevalent hit-or-miss attempt to cope with the adjustment to America by students from a multitude of foreign cultures; 3) the creation in the college of an atmosphere of real sympathy and understanding (born of first-hand experience) for Burmese students, for whom the collegiate experience can consequently have a lasting influence and beneficial effect on relations between Burma and the United States; 4) the opportunity for all



the students at the college, including those who never take a course in Burmese language or area, to acquire through osmosis some knowledge of and sympathy for this culture.

*A dozen facts about language.*—(These are revisions of some ideas first formulated at an MLA Conference on Linguistics and Language Learning in May 1963). 1) Speech is one or more sounds made by human beings for purposes of communication. The communication is language. 2) Languages are different, not just in having different words for things but in arranging words in different ways to express different reactions to reality. 3) A language is more than just a string of words; people also communicate by such means as structure, stress, pitch, and pauses. 4) Changes in language depend on time, place, social level, stylistic level. These changes are not corruptions but normal features of all languages. 5) Speech and writing are different, though related, language systems. In all languages, speech preceded writing. Most of the world's languages still have no written systems. 6) Language has nothing to do with race. Primitive peoples do not speak "primitive" languages. The languages of simple cultures ("primitive peoples") are not necessarily simpler than the languages of highly complex cultures. 7) English sounds just as strange to a foreigner who doesn't know English as the foreigner's languages sounds to monolingual speakers of English. 8) Different languages have different taboos. In English, *Good Lord!* is milder than *Good God!*, although they "mean the same." In ancient Hebrew the word for God, IHVH (Yahweh) was unmentionable; another word was always substituted for it. 9) Words for "the same thing" in two languages are not "equal to each other" unless basic meanings and connotations both correspond—and they hardly ever do. 10) Lexical meaning, expressed by selection of words (*tall man*, *short man*), must be distinguished from grammatical meaning, expressed by their inflection (*speak*, *spoke*) or arrangement (*house dog*, *dog house*). 11) No language is inherently difficult; if it were, the people who speak it would soon simplify it. Any normal child has a firm control of his own language by the time he goes to school. 12) Language learning has more need for analogy than for analysis; most of all it calls for patience and time.

*Language labs and swimming pools.*—At the 1964 meeting of the AASA (American Association of School Administrators) Elizabeth Keesee of the U.S. Office of Education was asked if one could teach an FL without a language lab. She answered that of course one could, just as one could teach swimming without a swimming pool, but that it helped to have a pool. The analogy pleased us, and we thought of a parallel analogy between unintelligent use of both kinds of teaching equipment. Since the language lab is designed to give the student maximal opportunity to practice talking, it would be unintelli-

gent to use it for reading or writing or group listening practice or to schedule a class for a single 30 minute period a week (five minutes to get to the lab, five minutes to adjust the equipment, ten minutes of practice, five minutes to put away the equipment, five minutes to get back to class), or to use a traditional, silent-era text without integrated audio-lingual drills, or to put it in the hands of teachers who are puzzled and frightened by mechanical devices. It would be correspondingly unintelligent to install the diving board over the shallow end of the pool, or to install it over the deep end and use so little water that the deep end becomes a shallow end, or to teach the students to exhale in the air and inhale in the water, or to swim up and down instead of forth and back. The language lab, like the swimming pool, is simply a place that facilitates certain learning practices; we must be careful not to confuse the place with the practice.

*Listening comprehension.*—Are we neglecting this fundamental skill in our teaching? There is some evidence that we are, and oddly enough, the neglect comes from our concern for the spoken language and from our desire to have our students make full and active use of their language lab equipment. It seems a waste to have all those microphones and activated headphones and tape recorders if the students are just going to sit and listen. Well, it is a waste of most of the equipment. Listening practice doesn't require much equipment: two ears and a voice speaking directly or indirectly, on disc or tape or sound track. This is a different kind of training from the auditory discrimination drill that is an essential step in learning to pronounce a language. This is what we used to do before there were any language labs. We talked in the FL and the students listened. When they said we talked too fast, we said that they listened too slow. And even if we thought we were fairly good models, we made sure that our students heard a variety of voices, male and female, so that our students would not equate the sound of the language with our particular voice and speech habits. Listening is a passive skill, and students want to and ought to practice talking. But it is a serious error to neglect the passive skill. The traveler in a foreign land, if he uses its language, does far more listening than speaking. His short and simple question may produce a torrent of reply. And most of his domestic contacts with the foreign culture, whether he is a student or an adult, will be films, songs, plays, short-wave radio, all requiring a high degree of listening comprehension. So let us use our precious class time not only for pattern practice but also for listening practice. We must ask our students not to sit *back* and listen but to sit *up* and listen, for listening hard is an exhausting but rewarding exercise.

*Drilling is not conversation.*—Of course it isn't, but that's no argument against it. Among

the points made by opponents of an audio-lingual emphasis in language study is that pattern practice, whether in class or in the language laboratory, is unnatural, artificial, quite unlike the spontaneous interchange of thoughts made by two native speakers of a language. Very true. But let us consider how two speakers of a language get to the point of being able to converse spontaneously. We can interchange ideas because we don't have to worry about pronunciation, tenses, or other structural complexities. Once we think of something to say, the saying of it is automatic. This control of sound and structure we achieve in early childhood before we ever go to school. When we study a *second* language we must achieve control of its sound system and a number of its basic structural patterns before we can talk in the language. This does not mean a flawless accent or a faultless command of structure. We all know people who speak an FL fluently but badly, with a marked accent and with many grammatical errors. But if they talk fluently they talk without conscious attention to the details of speech. Their verbs may not always agree with their subjects, but they don't fumble their way through the verb (*to be*, present tense, *I am*, third plural, *they is* or is it *they are*? yes, it's *they are*). Remember the story of the centipede: someone asked him which leg he put out first, and he fell into complete confusion and couldn't take a step. Conversation is impossible without automatic control of the elements of the language, and this control is achieved (in the necessarily artificial atmosphere of the school) only through drill to the point of memorization and saturation. All this is at a sub-conversational level. It is like practicing scales on the piano, a tedious but essential prelude to music.

*Lab practice.*—If the language lab is thought of as a library for listening, corresponding to the conventional library for reading, the problem of how much time a student should spend in the lab is viewed in a new light. It should not be a given amount of time for all students, but a certain amount of accomplishment. The quicker, more alert student will need to spend less time than the dullards, just as the bright student gets his assigned reading in the library done more quickly. This will ease demand for lab space. Of course, students must be tested on their accomplishment in the laboratory, just as they would be tested on their assigned reading.

*Slow learning.*—Pity the language teacher who wants to teach the four skills with initial stress on listening and speaking but who has to use a traditional textbook with stress on vocabulary, grammatical analysis, and translation. If his pupils are to master the sounds and the structure of the language, he must supply them with many extra drills. Mastery takes time, especially in the early stages, and the conscientious teacher is torn between his desire to be thorough and the compulsion to get through the book. Let

him resist the compulsion. What should interest him, and his administration, is not how many lessons his pupils have covered but how much language skill they have developed.

*Unity.*—On several recent occasions we have felt obliged, by conscience more than by official position, to dispute the contention that an interest in language as communication, language as sound signifying something, is opposed to the written language, and therefore opposed to literature, civilization, culture, decency, and motherhood. We loved our mother dearly and we yield to no man in our affection for literature or in our admiration for the creative artist. But we insist that appreciation of a work of art can be complete only when the appreciator has the faculties needed to achieve communication with the artist. The color blind can never fully understand a painting, nor the tone deaf a musical composition. And one who has only a distorted impression of the sound of a language can never sense the effect that words and phrases made upon the author's ear as he wrote them down. If language were merely the handmaiden of literature, we would need to treasure it. But the importance of language transcends that of literature. Literature is the finest flower of linguistic expression, but language, as the basic expression of a people's culture, is essential in intercultural communication and understanding, essential to national survival, essential to international and perhaps interplanetary survival. This is no time for us to bicker about language *versus* literature. It must be language *and* literature, hand in hand, facing the opposition. United we flourish, divided we fizzle. Let us be thankful that the possibility of flourishing is still open to us, and let us hope that enough of us will be bright enough to choose this possibility (from an address to the FL Program General Session at the 1960 Annual Meeting of the MLA).

*Peace begins at home.*—The Peace Corps, like the American Field Service, the People-to-People program, pen-pals, and student tours, will bring thousands of Americans in close contact with foreigners and foreign cultures. The opportunities are breath-taking, and so are the dangers, if lack of orientation and nostalgia for the comforts of home make the foreign contacts imperfect and discomfiting. We language teachers, as interpreters of culture, have three crucially important roles to play: 1) as leaders of Peace Corps and other expeditions to all parts of the world; 2) as homefront trainers of the young Americans who will be, in increasing numbers, our ambassadors abroad; 3) as interpreters of our culture to teachers and students from abroad. Their numbers (nearly 57,000 from 143 nations and territories) make this third responsibility of ours a grave one, and a great one. As interpreters of culture (and not merely the culture of the country whose language we teach) we must do all we can to see that our foreign students and visitors enjoy their stay with us and return to their countries with a



clearer knowledge of our country and an awareness of our desire to know their culture and to be of help to them. For many of these visitors, the contacts with our culture have been academic, not human. The teacher of French must welcome not only the visitor from France but from Pakistan and Paraguay and Ghana, and welcome him not only to the annual tea for

foreign students but into his house and home. We have two kinds of ambassadors, Americans in foreign lands and foreigners who have returned home from any visit to the United States; we have equal opportunity and equal responsibility to make both kinds into ambassadors of good will and not ill will.

## NOTES AND NEWS

Conducted by the EDITOR

*Honor to ex-AATSP president.*—Nicholson B. Adams, of the University of North Carolina, has just been elected as Miembro Correspondiente de la Real Academia de Córdoba. He expects to fly back to Spain in mid-October to deliver his speech of acceptance, on the Duke of Rivas. 1965 is the centenary of the Duke's death, and Dr. Adams attended elaborate ceremonies in Córdoba in May to commemorate the event. The AATSP was involved, because Dr. Adams presented official greetings, with the proper gold seal, from that organization, from his own university and from the MLA. They were gratefully and enthusiastically received. The four-day celebration was most impressive and delightful. Córdoba was not then "lejana y sola."

*"Anales galdosianos".*—*Anales galdosianos* is a publication devoted to studies on or about Benito Pérez Galdós. The first issue, scheduled to appear in the winter of 1965, will open with an introductory survey and appraisal of Galdosian studies to the present. It will contain one or two essays dealing with the general problem of Galdós *vis-a-vis* the novel and a series of monographs and articles devoted to individual novels or groupings of novels. Moreover, it will feature for the first time one or two comparative evaluations of Galdós by scholars who have read his

novels only in English translation.

The *Anales* will normally include, besides theoretical and analytical articles, sections with commentary, i.e., studies devoted to Spain's intellectual history during the times of Galdós; to notes and documents, i.e., editions of random letters, reprints of rare but significant material etc; to reviews of books on Galdós or on related topics such as the novel, realism etc; and finally, to descriptive bibliography of books and articles.

The *Anales* will be from 200 to 300 pages long in quarto form. The editorial and advisory committees include various distinguished *galdosistas*. Though several of the articles for the first issue have been solicited the editorial committee will consider publishing articles submitted. The names of the editorial and advisory committees will be announced soon. For information concerning subscription and any other matters, write to Rodolfo Cardona, Editor, Department of Romance Languages, University of Pittsburgh, Pittsburgh, Pa., 15213.

The Editorial Committee has set out the following policy concerning all submitted manuscripts:

1. The text may be written in either Spanish or English, the two official languages of *Anales*.
2. They must be typewritten, double spaced, in accordance with the MLA Style Sheet or standard European practice (BHS, BRAE).
3. All manuscripts should be accompanied by a self-addressed envelope, except those that are solicited.
4. Most importantly, in order to insure publication of manuscripts of the highest quality, the

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\*Members are requested to send items for this department to Dr. George Edberg, Spanish Dept., Temple Univ., Philadelphia, Pa. Information about your school's Hispanic program is welcome.

Editorial Committee encourages a wide variety of subjects and all approaches, but always insist upon soundness, originality and style.

The Advisory Committee includes: Professors S. de Madariaga (Honorary Editor), Sherman Eoff, Joaquin Casaldueiro, Stephen Gilman, Carlos Blanco A, A. A. Parker, J. B. Avalle-Arce, Wm. Shoemaker, G. W. Ribbans, Daniel Aaron, etc.

*Language tournament in northern Virginia.*—A foreign language tournament among high schools of Northern Virginia generated a tremendous amount of enthusiasm, extra language practice, and increased confidence in use of the spoken language. The benefits of an inter-school tournament are so great that all language teachers should know about this kind of sporting event.

The tournament consisted of six categories to allow students to participate in activities appropriate to their interests and levels of ability: debate, panel discussion, extemporaneous speech, poetry recitation, dramatic interpretation and declamation.

The only problem encountered was that the number of contestants within the school exceeded the available supply of appropriate selections of poetry and drama. For example, we felt that the quiet mood of an excellent poem like Rubén Darío's "Sonatina" might not impress judges when competing with a more dynamic selection.

We experienced no difficulty in obtaining student participation as we announced in advance that a memorandum would be placed in the school record of every student who won first, second or third place in any of the six events, or who represented the school in the tournament, or who was on the school team; and that the school team would include all alternates who learned and perfected their parts well enough to represent the school. We told students that they could include their accomplishments in the tournament in their applications for admission to college.

J. E. B. Stuart H.S., JOHN S. ERVIN  
Falls Church, Va.

"Abstracts of Folklore Studies."—A cu-

mulative index for the first two years of *Abstracts of Folklore Studies* has been published. Distributed free to subscribers, the index is available from the American Folklore Society, Bennett Hall, University of Pennsylvania, Philadelphia, Pennsylvania, at a price of \$1.00.

The national and international coverage of *Abstracts* has expanded considerably and now includes journals from most areas of the world. In order to continue this expansion, *Abstracts* seek additional abstracters in Oriental, Slavic, Scandinavian, Spanish, and Middle Eastern languages. Interested scholars are invited to correspond with the Editor, *Abstracts of Folklore Studies*, Bowling Green State University, Bowling Green, Ohio, U.S.A.

#### LISTS OF CURRENT PUBLISHING

*Libros en Venta en Hispanoamérica y España.* 1964—

Catalog of books in print in the Spanish-speaking world. Has author, subject, and title entries with prices and bibliographical information.

*Fichero Bibliográfico Hispanoamericano. Catálogo Mensual de Toda Clase de Libros en Español Publicados en Las Américas.* v.1—1961—

Arranged by subjects with title and author index. Full bibliographical information; prices and publishers' addresses. Monthly.

*El Libro Español; Revista Mensual*, t. 1, num. 1—1958—

Has "Repertorio Bibliográfico" classified by subject with index.

*Inter-American Review of Bibliography. Revista Interamericana de Bibliografía.* v. 1—Jan.-Mar., 1951—

Has bibliography, "Recent books," arranged under twenty-three subjects. Also, "Publications of the Organization of American States and Its Specialized Organizations."

*Bibliografía Española.* 1959— En publicación.

Based on publications retained in Madrid for legal deposit.

#### LISTS OF

EARLIER TWENTIETH CENTURY PUBLISHING

*Catálogo General de la Librería Española e Hispanoamericana.* Años 1901-1930. Madrid. 1932-1951. 5v.



Alphabetical arrangement.

*Catálogo General de la Librería Española. Años 1931-1950.* Madrid, 1957— En publicación.

Palau y Dulcet, Antonio. *Manuel del Librero Hispanoamericano. Bibliografía General Española e Hispanoamericana Desde la Invención de la Imprenta Hasta Nuestros Tiempos.* . . . Ed. 2. v. 1-15. 1958.

#### HISTORY AND BIOGRAPHY

Anderson Imbert, Enrique. *Spanish-American Literature: a History.* 1963.

Over a third of the book is devoted to the contemporary period.

Balseiro, José. *Novelistas Españoles Modernos.* 1963.

Includes bibliographies for Valera, Alarcón, Galdos, Pardo Bazan, Picón, Alas ("Clarín"), Palacio Valdéz.

Bleiberg, German and Julian Marías. *Diccionario de Literatura Española.* 2d ed. 1953.

Grismer, R. L. and R. H. Olmstead. *Personajes del Mundo Hispanico.* 1961.

Sainz de Robles, Frederico C. *Ensayo de un diccionario de la literatura.* Tomo II. *Escritores Españoles e Hispanoamericanos.* 1949.

Torrente Ballester, G. *Panorama de la Literatura Española Contemporánea.* 1956. 2<sup>a</sup> ed. aum. *Con un apéndice bibliográfico de J. Campos.* 1961. 2v.

Zamora Lucas, F. y Eduardo Ponce de León Freire. *1500 Seudónimos Modernos de la Literatura Española, 1900-1942.* 1942.

#### CRITICISM

*Monographs giving references*

Simón Díaz, José. *Manual de Bibliografía de la literatura Española.* 1963.

Final chapter lists references and about contemporary authors.

Golden, Herbert H. and Simches, Seymour O. *Modern Iberian Language and Literature: A Bibliography of Homage Studies.* 1958.

#### ANNUAL SURVEYS OF SPANISH STUDIES

Modern Language Research Association. *Year's Work in Modern Language Studies.* v. 1- 1930-

A critical survey of the publication of the year.

*Handbook of Latin American Studies: A Selective and Annotated Guide to Recent Publications.* v. 1- 1935-

Prepared in the Hispanic Foundation in the Library of Congress, annuals contain nearly 4,000 entries in the humanities and social sciences. Arranged by subject with index.

#### BOOK REVIEWS

*Book Review Digest.* 1905-

Key to reviews in *Modern Language Journal* and *Modern Philology.*

*Book Review Index.* v. 1- 1965- Monthly.

Reviews from *Books Abroad* are indexed, and other pertinent journals may be added later.

*Index to Book Reviews in the Humanities.* v. 1- 1960- Annual.

Indexes reviews in: *Books Abroad, Hispania, Language, Mexican Life, Modern Language Quarterly, Modern Language Reviews, Modern Philology, Philological Quarterly, Romanic Review, and Romance Philology.* More than a year behind in publishing.

#### PERIODICAL ARTICLES

*Contemporary indexing:*

Pan American Union. Columbus Memorial Library. *Index to Latin American Periodical Literature, 1929-1960.* v. 1-8. Continued by:

*Index to Latin American Periodicals. Índice general de publicaciones Periódicas Latino Americanas.* v. 1- 1961

Is about two years late in publishing. G. K. Hall issued 1961 volume in 1963.

Modern Language Association of America. *Publications. Annual Bibliography.* (In PMLA, v. 39. 1921- )

May issue (formerly April) carries *Bibliography* with Spanish V section, "Literature since 1700." Section VI is "Literature in Spanish America." List books and articles, acting as index to major journals.

*Nueva Revista de Filología Hispánica.* año 1- jul./sept. 1947-

Published by El Colegio de México and Harvard University, this has bibliography of materials referring to Spain and Portugal.

*Revista de Literatura.* t. 1- enero/marzo 1952-

Contains "Información Bibliográfica: Literatura Castellana," Director José Díaz. Indexes some 216 periodicals from all over the world. About two years late in publishing.

*Revista Hispánica Moderna.* t. 1- oct., 1934- Published by Hispanic Institute in the United States, this indexes 170 Spanish-American periodicals.

*Early twentieth century:*

*Bibliographie Hispanique*, 1905-17. 13 v.  
Discontinued annual. Gives references to books and articles.

Leavitt, Sturgis. *Revistas Hispanoamericanas, Indice Bibliográfico*, 1843-1935. 1960-  
Indexes 56 journals. v. 1 has appeared.

*Materiales de Investigación. Indice de Artículos de Revistas* 1939-1949.

Key to all articles in the reviews of the Consejo Superior de Investigaciones Científicas for stated period.

*Contents of journals of Spanish studies: Bulletin of Hispanic Studies* lists contents of journals pertinent to Spanish studies in its "Review of Reviews."

## DIRECTORIES OF PERIODICALS

Carter, Boyd G. "Las Revistas de Hispanoamérica." 1959.

Part 1-Brief history of literary reviews . . . ;  
Pt. 2 Short studies of 50 literary reviews; Pt. 3 indexes 125 literary periodicals under selected topics.

Englekirk, John E. "La Literatura y Las Revistas Literarias in Hispanoamérica." In *Revista Iberoamericana*, v. 28, nos. 51-53, 1961-2.

Lists literary journals, living and discontinued, of Spanish America. Gives name of library where each title can be obtained. Describes and annotates some, not all.

Pan American Union. *Repertorio de Publicaciones Periódicas Actuales Latinoamericanas*. UNESCO, 1958. (UNESCO Bibliographical Handbooks).

Gives names, bibliographical information and addresses of periodicals on all subjects. Literary list is a short one.

Colorado College MARJORIE STEPHENSON

*Cintas Fellowship winners announced.*—Kenneth Holland, president of the Institute of International Education, announced today that six Cintas Fellowships have been awarded for the year 1965-66 to young professionals in the arts who are of Cuban citizenship or lineage.

The recipients, who presently reside outside Cuba, are: Emilio A. Cruz, painter, Isel Rivero, poet, and Salomon Gadles Mikowsky, music educator, all of New York City; Julio Girona, painter, of Teaneck, New Jersey; Jorge Perez Castano, painter, of Paris, France; and Rolando Lopez Dirube, painter and sculptor, of San Juan, Puerto Rico.

The fellowships, in the amount of \$3,000 each for a 12-month period, are administered by the Institute of International Education on behalf of Cintas Foundation, Inc., which was established by funds from the estate of the late Oscar B. Cintas, prominent industrialist and former Cuban ambassador to the United States.

*Travel and study program in Peru.*—

Fifteen U.S. journalism majors will receive \$1,500 scholarships for seven weeks study and travel in Peru beginning in July, 1966. This "Assignment: Latin America" is a University of Oklahoma Field study, which is co-sponsored by the U.S. State Department, and will include a one-week briefing at Norman, Okla. Selection of the upperclass or graduate men and women mass media majors will be made from students attending the 46 journalism departments and schools accredited by the American Council on Education for Journalism. They will write articles for U.S. publications. The project director will be Dr. John R. Whitaker, Professor of Journalism in the H. H. Herbert School of Journalism of the University of Oklahoma, who twice has gone to Peruvian and Bolivian universities to lecture on journalism during the past four years. In Peru arrangements are being handled by a committee headed by Pedro Beltran, publisher of *La Prensa* of Lima, president of the Inter-American Press Association, and former prime minister of his country.

JAMES W. CARTY, JR.

Bethany College W. Va.

*Primera escuela de graduados para profesores de español.*—Durante el pasado verano del 10 de julio al 20 de agosto se celebró en la Universidad de Madrid un curso especial para profesores y graduados de español auspiciado por la American Association of Teachers of Spanish and Portuguese, la Facultad de Filosofía y Letras de la Universidad de Madrid y el Instituto de Cultura Hispánica. Las asignaturas fundamentales fueron: *La novela del siglo XIX*; *Literatura contemporánea*; *La novela hispanoamericana*; y *Fonética*, a cargo de los profesores don Joaquín de Entrambasaguas, Manuel Rozas, Josefina



Rengifo y Ángel Valbuena Briones. Asistieron 51 alumnos que además de las enseñanzas académicas realizaron visitas a los lugares artísticos más importantes de la capital de España, excursiones a los puntos de más interés cercanos a Madrid y fueron invitados por el Ministerio de Información y Turismo y el Ayuntamiento de Madrid a diversos actos y actividades.

Para asistir a esta Primera Escuela de Graduados, el Instituto de Cultura Hispánica concedió veinte bolsas de estudio a miembros de la American Association of Teachers of Spanish and Portuguese, consistentes en el pago del viaje trasatlántico. En el verano próximo se tiene la intención de repetir el Curso en vista del afortunado desarrollo del pasado.

*Intercambio de profesores con Colombia.*—The Department of Modern Languages of the National University of Colombia, Bogotá, in charge of the teaching of English to an average of 5,000 university students who take this language as a compulsory part of their curriculum of study, wishes to propose the following project to American universities, willing to collaborate with us:

A. The National University of Colombia wishes to organize a training program of our Colombian teachers of English, in

an American university, in order to obtain—in two semesters—training in teaching English as a second language.

As a means of livelihood, our professors will teach Spanish as a second language as full time teachers in the sponsoring university. They will also promote intercultural understanding, assist in television programs, record tapes, give special lectures to students interested in Spanish, etc.

B. The sponsoring university will pay our teacher a salary in dollars (an average salary paid to an American teacher of the same position, that is, about \$8,000.00 for the academic year) and, too, will give him the opportunity to get training in teaching English as a second language, attend courses of English literature, etc.

C. The National University of Colombia will pay round trip transportation of the professor involved.

This project will bring mutual benefit, both to us and to the American university. We will improve the preparation of our teaching staff which in the long run will benefit our students of English, and the American university will profit by having a native visiting professor in their Spanish Department.

This program could begin in September 1966.

HERNÁN HERNÁNDEZ

*Universidad Nacional de Colombia*

## THE HISPANIC WORLD Conducted by GEORGE O. SCHANZER\*

*Short news items.*—The demise of *Cuadernos* this fall (see Bob Mead's comment below) and last year's sad end of the *Hispanic American Report* point out the need for succinct reporting of cultural and semi-cultural items of interest to the readers of *Hispania*. The Director of this Department did not try to be funny when, in answer to this demand, he introduced "Hispanic Shorts" in the September issue, nor does he know how the Pan American Union's "Latin American Briefs" appear to the Spanish and Portuguese reader, but he will attempt to put some order into the

vast material by presenting "Peninsular," "Spanish American," "Luso-Brazilian," and "Hispanic Shorts Miscellaneous." Sources frequently cited will be indicated by initials, dates briefly in numbers, in order to keep these columns and this journal to a reasonable size: e.g. NYT 8/15/65 stands for an item based on the *New York Times* of August 15, 1965; ES stands for *España Semanal*; others will be explained, as it may become necessary. Short contributions are highly welcome and the contributor's name will appear after the item.

*Alejandro Casona (1903-1965).*—Alejandro Casona died in Madrid on September 17, 1965, following the recurrence of a heart ailment. The body lay in state in the lobby of the Teatro Lara, scene of the

\* Members are urged to send items for this department properly typed, to Prof. George Schanzer, 212 Crosby Hall, State Univ. of New York at Buffalo, Buffalo, N.Y. 14214.

Madrid premiere of *Las tres perfectas casadas* only a week before. Casona, who had undergone surgery in July, did not recover sufficiently to direct the Madrid company and was not present at the opening of the play. News of his death spread rapidly throughout Madrid and was announced to the theatre audience following the afternoon performance of the play. Casona, whose years of residence in America ended with his return to Spain in 1963, was one of the outstanding Spanish dramatists of the twentieth century.

In A B C, 18 September 1965, Joaquín Calvo Sotelo recalls the following conversation when the two dramatists met in the Teatro María Guerrero shortly after Casona's return to Spain.

- ¿Qué hay, Alejandro?
- Aquí me ves.
- ¿De paso?
- No, a morir en España.

Perhaps Casona's most original and personal plays deal with the theme of death, presented frequently with a heroic or amiable purpose. Although he often treats profound philosophical viewpoints concerning man's spiritual and material existence, he stated in a personal interview at his home (summer, 1964) that all of his works convey his own liberal convictions and are social drama. While the underlying truths of his works are closely related to twentieth century thought, his sense of humor saves him from the anguish and hopelessness of some of his contemporaries.

The interplay between illusion and reality, another frequent theme in Casona's plays, has its counterpart in the reality of his death, for he lives on through his works.

*Univ. of Oklahoma* JAMES H. ABBOTT

*Peninsular shorts.*—There are about 2500 castles in Spain of which over a hundred are "national monuments." Of great historic and touristic interest, some 200, or 10% can be considered well preserved or well restored before the end of 1965 (ES, 5/3/65).—"Una olla de algo más vaca que carnero" no longer describes the Spanish diet. ES of 5/7/65 reports that 42% of the meat consumed in Spain is pork; beef-22%, poultry-16%, apparently rele-

gate lamb to fourth place.—Esso International ordered an 88,000 ton tanker from the shipyards at El Ferrol (ES, 5/24/65).—In the World Festival of University Theaters held in Nancy, France, the Teatro Nacional Universitario of Spain received the first prize with its performance of Lope de Vega's *Fuenteovejuna* (ES, 5/24/65).—Spanish Propaganda Minister Fraga Ibarne, on a visit to Bagdad paid tribute to the Arab countries for their "honrado apoyo a España en la cuestión de Gibraltar," according to ES, 5/31/65. (Nice of them, since their historic claims are stronger than those of the British!)—On Pentecost Sunday, the mass in the Mozarabic rite, transmitted from the Cathedral of Toledo, was seen on British television (ES, 5/31/65). Of the Spanish national budget, 11% was spent on education in 1964 (ES, 5/31/65).—*España Semanal* claims that hundreds of Spanish restaurants now operating in London vouch for the fond British memories of Spanish cooking (7/5/65).—Reuters reported on June 9, that the first group of Russian tourists to visit Spain in almost 30 years was received by the Director General of Information, Carlos Robles Piquer, when they reached Madrid.—"En nueve meses se ha construido la Maternidad de la Paz," reads a report of ES, dated 7/12/65. Referring to the construction of a hospital, rather than a biological truism, in record time, especially for Spain, the new ward even has a heliport, obviously for the use of the storks.—The construction of hydroelectric power plants in Spain continues at a fast pace. Water power already produces 73% of the country's electricity (ES, 7/12/65), but nuclear energy will soon enter the picture when the new installation at Almonacid de Zorita, on the Tajo river, in the Province of Guadalajara, will become operative, on the basis of Spanish uranium, enriched for the time being in the U.S. Luckily, Spain seems to have the largest known uranium reserves among the European nations (ES, 7/19/65).—Catalan literature shows a rise of the novel, accompanied by a low in poetry and the theater (ES, 7/12/65).—Poets from all over Spain will travel down the Guadalquivir "mientras le cantan sus versos" on



August 23, in the Fiesta de Exaltación del Río Guadalquivir (ES, 7/19/65).—In connection with the approval of new legislation governing the Spanish universities, the Minister of Education, Lora Tamayo, declared "No es admisible . . . la actitud del profesor que pretenda implicar en la vida universitaria su ideología personal, valiéndose de la generosidad juvenil y la indudable ascendencia de la cátedra. No es lícito al estudiante hacer de la vida universitaria un peligroso juego de parlamentarismo, pero tampoco lo es al profesor hacer barricada de la tribuna universitaria" (ES, 7/26/65). In book publishing Spain occupies the seventh place among the nations of the world, an honored position in view of her population of 32 millions. Books in Spanish numbered 20,000 in 1962, according to UNESCO; half of them produced in Spain, another third shared by Mexico and Argentina (ES, 7/26/65).—As an obvious token of its more tolerant attitude, Spain issued a postage stamp showing the columned courtyard of the historic synagogue of Toledo. The semi-official *Hoja de lunes* referred to "our brothers the Jews" in announcing the issue (NYT, 7/27/65).—The Spanish Line is about to order two new passenger liners from a Bilbao shipyard. The 20,000 ton vessels will be the line's largest ones used on the Spain-New York run (NYT, 8/1/65).—The number of illiterates in Spain has dropped to 7.6% in 1964. Among males the percentage is 4.2; however, 11.2 of the women are still illiterate (ES, 8/2/65).—The poets of Granada will elect the "Reina de las Sirenas" in a traditional celebration on the Costa del Sol. There will be singing and dancing and after a nightly procession "al amanecer, los poetas acompañados de las reinas de las sirenas de años anteriores, saldrán a alta mar para lanzar sus mensajes en botellas lacradas, donde figuran poemas de Manuel Machado, García Lorca, Juan Ramón Jiménez y otros poetas actuales" (ES, 8/2/65).—A Central Language School was opened up in Madrid, with 5 laboratories and latest U.S. equipment for teaching and simultaneous translation (ES, 8/2/65).—Valencia has hopes for Spain's

joining the Common Market or for selling oranges to the East, but things are changing rapidly, as roads are being built and a steel mill is thriving in nearby Sagunto! (NYT, 8/8/65).—Spain is not only prospecting "en tierras del Cid," as Hispanoil starts to explore oil in far-away Arab Kuwait (NYT, 8/8/65).—Mr. Seaborg of the U.S. Atomic Energy Commission expressed the opinion that Spain is capable of joining the nuclear club, but he doubted that the authorities considered the possibility of producing atomic bombs (ES, 8/9/65).—Spain's national product rose 7% last year, but economists see its boom threatened by inflation (NYT, 8/10/65).—As the feast of St. James again falls on a Sunday, the Jacobean Jubilee brings thousands of European pilgrims to Santiago de Compostela, as in the Middle Ages, thus reaffirming old ties. On the way, they see a stagnant Galician countryside which contrasts with the boom of La Coruña (NYT, 8/16/65).—Spain publishes over 700 periodicals. Of these 110 are dailies. Among the rest, medical publications take the first place with 110, an unusually high proportion; 70 are university journals; surprisingly enough, only nine are devoted to poetry (From ES, 8/23/65).—The same newsletter reports that the barefooted gipsy dancer "La Chunga" plans to take the flamenco to Russia. Also, in Jerez de la Frontera, el Tercer Curso Internacional de Arte Flamenco was held, with 150 participants. (We may wonder whether any Americans were among them, who met the prerequisites and will claim graduate credit for it.)

G. O. S.

*Defensa de la unidad del idioma español.*—"Se ha reunido en Madrid el Consejo directivo de la Oficina Internacional de Información y Observación del Español, tanto de España y el resto de Europa como de América. Se propuso un acuerdo de colaboración con la Real Academia de la Lengua al objeto de crear un "servicio de urgencia" en defensa de la unidad de la lengua española, para evitar la diversificación del léxico actual, especialmente en

los aspectos científicos, técnicos y deportivos. La Comisión permanente propone desde ahora a la OFINES que se reúna, del modo más exhaustivo y riguroso posible, el léxico usado en la aviación, automovilismo y la explotación de yacimientos petrolíferos, tanto en España como en los países hispanoamericanos.

"En cuanto al trabajo sobre 'El español de las grandes ciudades hispánicas,' cuya coordinación y edición correrá por cuenta de la OFINES, será realizado en las ciudades y por los organismos siguientes: en Madrid, por el Instituto Miguel de Cervantes, y Consejo Superior de Investigaciones Científicas, de Barcelona; equipo dirigido por Antonio Badia, Buenos Aires: Fundación Pedro de Mendoza, Instituto de Filología de la Universidad, Méjico: equipo dirigido por el profesor Lope Blanch, Bogotá: Instituto Caro y Cuervo; y en Quito, el equipo dirigido por el profesor Toscano.

"Los reunidos participaron en el informe sobre una extensa campaña de difusión y defensa de la lengua española a través de programas de prensa, radio y televisión en España y América. Se propuso también el proyecto de crear la Escuela de Investigación Lingüística y de una Biblioteca Lingüística Hispánica." (*España Semanal*, Num. 142, 28 de junio de 1965).

Temple Univ.

GEORGE J. EDBERG

*Carmen Laforet, a Estados Unidos.*—"Invitados por el Gobierno de Estados Unidos, realizarán un viaje por aquel país la escritora Carmen Laforest y el jefe del Gabinete Técnico del Ministerio de Información y Turismo, Gabriel Elorriaga. Carmen Laforet partirá el próximo otoño, mientras que realizará, durante cuarenta días, una serie de visitas a instituciones políticas y culturales y medios informativos" (*España Semanal*, Num. 142, 28 de junio de 1965).

*Cada cincuenta minutos se edita una obra en España.*—"La reciente Feria del Libro celebrada en Madrid ha puesto de relieve el aumento notable, del nivel cultural del país, visible tanto en el mayor número de títulos editados en el último

año como en la amplitud de las tiradas, debido al aumento de venta de libros, que ha sido en un 70 por 100 desde 1960.

"En 1964 se han producido en España 10.129 títulos, con un total de 50 millones de ejemplares, lo que supone que cada cincuenta minutos sale de nuestros talleres de artes gráficas una nueva edición. La mayoría de los libros estaban escritos en castellano, pero también se editaron 294 en catalán, 9 en gallego, 1 en vascuence, 6 en alemán, 9 en francés, 12 en inglés, 2 en italiano y 8 en latín. También hay que destacar que un 22.65 por 100 de nuestra producción bibliográfica corresponde a obras traducidas de otros idiomas. El número de traducciones realizadas por cada una de las lenguas ha sido: alemán, 410; árabe, 18; bengalí, 3; danés, 33; finlandés, 3; francés, 682; hebreo, 4; griego, 21; holandés, 15; húngaro, 10; inglés, 633; italiano, 115; japonés, 2; latín, 97; noruego, 5; polaco, 1; portugués, 13; ruso, 24; sueco, 2; y otros idiomas, 4. En total, 2.295 títulos.

"El libro es el primer producto manufacturado de exportación de España, y sólo le preceden en las exportaciones generales, los productos agrícolas y los mineros. El volumen de ventas al exterior sumó el año 1964 la cifra de 1.529.519.751 pesetas. Como es natural, las exportaciones se dirigieron en su mayoría a los países iberoamericanos" (*España Semanal*, Núm. 140, 14 de junio de 1965, p. 7).

*Una "Misa del Cante Grande" compuesta por un poeta.*—"El poeta e investigador folklorista, Emilio González Hervás, ha compuesto una misa cantada en español con las melodías matrices del cante jondo: debbla, tona, seguriya y soleá, con acompañamiento de los típicos instrumentos del cante andaluz: guitarra, yunques, pandero, palillos y taconeo. De momento se piensa efectuar una grabación que figure como homenaje del autor al fallecido Papa Juan XXIII. La Misa del Cante Grande, como inspirada en las puras fuentes del folklore andaluz, mantendrá la dignidad litúrgica y puede ser combinada con el canto gregoriano para ser oficiada en una iglesia" (*España Semanal*, Núm. 138, 31 de Mayo de 1965, p. 5).



*Colección del "Quijote" musical.*— "La Biblioteca Musical del ayuntamiento de Madrid acaba de celebrar su XLV aniversario. Con este motivo ha sido inaugurada una exposición con todas las partituras musicales inspiradas en el "Quijote" que se conservan en la biblioteca. Se trata de la colección más completa del mundo, pues en ella está desde el "Quijote musical", de Henry Purcell, de 1694, hasta la ópera "Ritratto de Don Chiciotte", de Petrassi, con dedicatoria autógrafa a la biblioteca. Hay partituras inglesas, francesas, alemanas, italianas, suizas, polacas, rusas, norteamericanas, mejicanas . . . Posee la biblioteca un total de 20.000 volúmenes y 50.000 títulos, con la correspondiente discoteca. Dispone, igualmente, de cabinas de estudio a disposición de quien las precise" (*España Semanal*, Núm. 138, 31 de Mayo de 1965, p. 7).

*Mantenimiento del español en Filipinas.*— "La cuestión del idioma español en Filipinas es objeto de especial atención por parte no sólo de personalidades españolas, sino también de todas las naciones hispanoparlantes. En este sentido, la Oficina de Educación Iberoamericana ha preparado un libro sobre la situación del español en aquel archipiélago. Además, se prevé la celebración de un coloquio de hispanistas en Manila para el año 1967" (*España Semanal*, Núm. 140, 14 de junio de 1965, p. 2).

*Martín de Riquer, nuevo académico de la Española.*— "En la Real Academia Española, creada por Felipe V para limpiar, fijar y dar esplendor al idioma, se ha celebrado la recepción pública del nuevo académico Martín de Riquer Morera, conde de Casa Dávalos, quien pronunció el discurso de ingreso sobre el tema 'La vida caballeresca en la España del siglo XV'."

*Una plaza segoviana a Ramón Gómez de la Serna.*— Se ha celebrado en el salón de actos de la Diputación Provincial de Segovia un homenaje a Ramón Gómez de la Serna, al que se le dedicó una de las plazas más tradicionales de la ciudad"

(*España Semanal*, Núm. 138, 31 de Mayo de 1965, p. 4).

*Medardo Fraile, premio "Crítica 1965".*— "El premio 'Crítica 1965' ha sido concedido este año al escritor Medardo Fraile, por su libro de narraciones cortas 'Cuentos de verdad.' Este premio es otorgado por los críticos literarios catalanes a la mejor obra de creación literaria publicada en el año, sin previa convocatoria de concurso. Medardo Fraile, escritor madrileño de cuarenta años, pertenece a una joven generación literaria muy importante. Es autor de dos volúmenes, *Cuentos con algún amor* y *La luz cambia las cosas*, y de una obra teatral en un solo acto, *El hermano*. Cultiva la narración corta y el artículo periodístico, en el que destaca por su original enfoque de la realidad y su gran calidad de escritor" (*España Semanal*, Núm. 139, 7 de junio de 1965, p. 8).

G. J. E.

*Santo Domingo.*— During and after the Dominican crisis the Director of this Department expected to be swamped with material. While he did not expect letters, destined to the Editor, nor planned to present a step-by-step account of events known to all, he was amazed by the absence of a strong reaction among the loyal readers of *Hispania*. He asked himself whether that meant a unanimous approval of the intervention of the United States Government in the Dominican Republic. It seemed unlikely in view of some strong dissent received. Nor would general disapproval have remained that silent! As the smoke settles and a more detached view is possible, the latter is likely to be negative: those who condemned the U.S. action altogether, were soon joined by the colleagues who admitted a compelling national interest to intervene but also bad timing, taste and diplomacy in carrying it out, and, finally by those who felt that the Administration had done its best under the circumstances, but that the results were altogether "contra-productive" in Latin America. As a matter of fact, the U.S.

Hispanist finds himself in an embarrassing position, whether he faces a Latin rightist-nationalist, centrist, liberal or leftist. One choice summer news item shows how bad things have become: when Catholic President Frei of Pacific Coast Chile spoke in August in favor of a closer association of Latin America with the Atlantic Community, Madrid's ABC gleefully ran the following headline: "Estados Unidos está seriamente preocupado ante la posibilidad de una apertura de Hispanoamérica hacia Europa. Si tal proyecto se cumple, acabaría con lo que De Gaulle llama la hegemonía norteamericana" (8/5/65). Perhaps Santo Domingo served only to accelerate a process of increasing aloofness of Latin Americans who wish to deal—economically, culturally, and politically—on equal terms with any number of powers, east or west, old or new.

*If they had only listened to Boyd Carter:*—In retrospect it is appropriate—and sad—to cite an old correspondence of our Boyd Carter with the White House and the State Department.

November 28, 1961

Mr. Theodore Sorensen  
The White House  
Washington, D. C.

Dear Mr. Sorensen:

The situation in Santo Domingo is now favorable for us to do what we had the chance but failed to do in Korea and Guatemala: to make a showplace of a backward country as evidence of what can be done through democratic processes.

My wife and I were in Guatemala two months after the Arbenz government had been overthrown. The people were friendly, glad to be rid of the communists and expectant of fundamental help for the solution of some fundamental political and economic problems. We gave help but not enough or of the right kind. The fundamental problems of Guatemala are still there.

The relative rural stability of France since the Revolution has been due to the distribution of land to the peasants. Much of the present political stability and economic progress of Mexico has been due to the breaking up of the big estates. In Santo Domingo, it has been estimated that the Trujillos owned one-half the country.

I should like to make the following suggestion, hoping that you may find it practicable and bring it to the attention of President Kennedy.

Our Government as a first step, would offer to build a modest but durable type house, adequate to the area and needs of people in the city and country, for every person of Santo Domingo who had unsatisfactory housing. The government of Santo Domingo would provide an acre of land in the country and a lot in the city, to be deeded to the occupant, as its participation in the deal. The object would be to eradicate completely all slums and poor housing conditions of that country.

In my judgment, this would contribute significantly towards:

1) creating a favorable environment for the evolution of political stability in Santo Domingo;

2) counteracting the appeal of Castroism to the rural population and city slum dwellers;

3) establishing a goal of practical, realizable results on a short-term basis.

The next step would involve basic economic measures of a fundamental sort, such as land reclamation and industrial development.

As for the procedures to be followed in doing this, we would furnish the materials or plants to build them locally and such technical help as needed. The people could build their own houses to keep costs down.

I realize, of course, that such a project as I outline would involve several problems but none that cannot be solved. Unless we do something fundamental for Santo Domingo, it may go the way of Cuba unless we use armed intervention, and perish the thought of it. But if we did help the people of Santo Domingo in this effective way, it would have the most adverse effect on Castro's Cuba and his followers in other countries.

Sincerely yours,

Boyd G. Carter

Professor of Romance Languages

BGG:jf

December 13, 1961

Dear Mr. Carter:

Mr. Sorensen has requested the Department to reply to your letter of November 28, 1961 concerning the situation in the Dominican Republic.

I can assure you that the Department always appreciates the constructive views of American citizens with respect to the conduct of our foreign policy. I agree that the Dominican Republic offers a wonderful opportunity to create a showplace in the Caribbean area, if the people of that country can establish a stable and democratic government. It is our hope, of course, that the Dominican people will resolve their political difficulties in a peaceful and democratic manner and that they will see fit to take advantage of the benefits foreseen in the Alliance for Progress program.

Sincerely yours,

Charles P. Torrey  
Officer in charge  
Dominican Affairs



Mr. Charles P. Torrey  
Officer in Charge  
Dominican Affairs  
Department of State  
Washington, D.C.

Re: CMA

Dear Mr. Torrey:

Thank you for your letter of December 13.

In writing a letter of the kind that I did to Mr. Sorenson, I was not presuming that the approach to the solution of the Dominican problem that I suggest had not occurred to the people whose business it is to live with those problems. Rather, my intent was to provide support for a point of view that is widely shared by public opinion and that: For once let's really solve a problem rather than keep relying on patchwork that keeps coming off.

All the best to you in your important commitments.

Sincerely yours,  
Boyd G. Carter

*Three years later the Dominican patchwork became the Dominican Crisis.*—In the emergency, a group of professors of various disciplines, among them several members of the AATSP, addressed a letter to the President which was cited in the main part of the NYT, Sunday, May 23 and printed in full in the "News of the Week" section, reproduced here, minus the list of signatories to which many names were added later.

Letter of Latin American Specialists to President Johnson on the Dominican Crisis:

We, the undersigned, as specialists in Latin-American affairs, have subscribed our names to this letter to protest the military intervention by the United States Government in the Dominican Republic.

1. We condemn this action because it violates the principle of non-intervention as recognized by the United States in articles 15 and 17 of the Charter of the Organization of American States. (Bogota, 1948).

2. We condemn this intervention because it violates the best intentions of Franklin D. Roosevelt's Good Neighbor Policy and John F. Kennedy's Alliance for Progress and Peace Corps, and marks a return to the sterile policies of "Gunboat Diplomacy" and the "Big Stick." In particular this intervention reminds us of an earlier United States occupation of the Dominican Republic, when the U. S. Marines dictatorially ruled the country from 1916 to 1924. That earlier intervention provided no long-term political solution, and was followed by 30 years of brutal tyranny under General Trujillo.

3. We condemn this intervention because it

discourages and antagonizes the democratic forces of Latin America. President Johnson must not misrepresent Latin-American revolutions as simply "pro-communist" or "anti-communist." Such over-simplification can only undermine the progressive elements now striving for reform.

The Dominican episode represents a disastrous turn in United States foreign policy, and must not be repeated! Help us distribute this ad in Latin America to show that there is a significant body of informed opinion in the United States which condemns this intervention. Please send contributions to:

University Committee on the Dominican Republic, Peter Eisenberg, Coordinator  
P.O. Box 466, Cathedral Station, New York, New York 10025

*Apology to our Latin American friends.*—A few weeks later, AATSP ex-president Dwight Bolinger sent out the following sample letter with the suggestion that it could be sent to a friend abroad expressing our dissent and regret:

Estimado amigo:

Con estas líneas quiero expresar mi sincero pesar por la situación creada en la República Dominicana por la acción unilateral y prepotente del gobierno de mi país. Y creo no exagerar si declaro que nuestro primer mandatario ha defraudado las esperanzas que tantos de nosotros habíamos puesto en él y en su programa para la comunidad americana de naciones libres: cuando creíamos que íbamos a entrar en una nueva fase en la historia de este hemisferio—una fase inspirada en la fraternidad internacional—se han producido los hechos de todos conocidos.

Quizá el impulso que me mueve a escribir esta breve carta tenga mucho de quijotesco; pero estimo que en esta hora de América—tan dolorosa para ustedes y tan vergonzosa para nosotros—se requiere el esfuerzo de todos los hombres de buena voluntad. Debemos sobre todo decirles nosotros a ustedes que no pierdan su confianza en el porvenir de las relaciones interamericanas: la voluntad de concordia es, sin duda, más representativa del hondo sentir del pueblo norteamericano que los recientes gestos brutales de nuestros gobernantes.

Reiterándole mi pena, le saluda muy afectuosamente, su invariable amigo

*"University Committee on Latin American Policy."*—When the Dominican crisis became a crisis in the OAS, as the major nations south of the border became neutral or hostile—and we had to rely on the support of the smaller republics whose governments could be influenced in one way or the other—while Brazil joined us because of old rivalries and to prevent us from per-

forming a one-nation show, the "University Committee on the Dominican Republic" became the "University Committee on Latin American Policy." It met in New York in late June and adopted the following statement which, though long, is quoted in full:

#### *Introduction*

Latin America is today engaged in a complex process of modernization as millions of people exploited for centuries begin to demand their share of the material benefits made possible by modern technology. To achieve these demands, Latin American nations are attempting to construct more equitable societies and to free themselves from the rule of local oligarchies, military establishments, and domestic and foreign economic exploitation. This process encourages an intensified nationalism.

Many Latin Americans hope that this social and economic revolution can be achieved by essentially peaceful means. But they realize that such transformations produce tensions and that changes in their economic, political, and social order may sometimes entail violence. They are also aware that in the contemporary world conflicting political ideologies and even conflicting international influences will be brought to bear on their national destiny. Nevertheless, social and economic change must come, and Latin Americans are determined that in the future their nations shall provide a more equitable economic, political, and social participation for all than they have in the past. We are sure no man of good will would disagree with these aims. Furthermore, it is in the interest of the United States to encourage and support these aspirations.

For over three decades, the United States has worked to improve inter-American relations and, more recently, to promote modernization in Latin American nations. There was Franklin D. Roosevelt's "Good Neighbor Policy" and more recently the Alliance for Progress. We have introduced "Point IV," AID programs, and the Peace Corps. We have also provided additional funds for international banks working in Latin America. Our foreign aid programs in Latin America may not have involved the same massive funds they did in other regions of the world, but they have made considerable contributions to the modernization of Latin America. The Alliance for Progress, as originally conceived, called for many of the structural reforms demanded by a majority of Latin Americans.

Yet, the attainment of the goals of Latin Americans seems even more distant. Repressive military governments and oligarchical regimes dominate much of the hemisphere. There are too few democratic governments actively promoting the modernization process, and these have been among the strongest in denouncing the present United States policy of armed intervention.

Throughout Latin America, United States prestige is at a very low point.

In view of this crisis, we, a group of specialists in Latin American affairs, have formulated the following statements in a sincere attempt at positive criticism of the present direction of United States policy toward Latin America. We feel morally obligated to our fellow citizens and to our Latin American colleagues and friends to speak at this crucial moment. We disagree with those who argue that private citizens, indeed even specialists in foreign areas, cannot be aware of dangers to our national security. We have a basis for honest criticism and the right to criticize. Rather than damaging the United States image by showing the world a divided public opinion, such criticism reassures the world that the United States tradition of open debate continues.

#### *The Dominican Intervention*

The policy of our government in the Dominican Republic has been a disgrace and a disaster. The United States has openly violated the principle of non-intervention as recognized by the United States in articles 15 and 17 of the Charter of the Organization of American States (Bogota, 1948). In a few hours the United States has destroyed three decades of progress toward inter-American cooperation and its long-term commitment to the rule of law in international relations.

Intervention in the Dominican Republic violates the best intentions of Franklin D. Roosevelt's "Good Neighbor Policy" and the Alliance for Progress. It marks a return to the sterile policies of "Gunboat Diplomacy" and the "Big Stick." Furthermore, this intervention reminds us of the earlier United States occupation of the Dominican Republic, when the United States Marines dictatorially ruled the country from 1916 to 1924. This earlier intervention provided no long term political solution, and it was followed by thirty years of brutal tyranny under General Rafael L. Trujillo.

In the name of an unconvincing "Communist threat," our country has invaded a neighboring republic and prevented the return of democratically elected government. By supporting a defeated military junta, we have prolonged bloodshed and conflict.

#### *United States Policy*

Military intervention is the most dangerous aspect of the present administration's Latin American policy. The recurrence and variety of revolutionary situations in Latin America make it imperative that the United States not adopt an unthinking military reflex whenever internal disorder occurs in the hemisphere. Proponents of such a reflex fail to comprehend the exceptional importance Latin Americans place on the principle of non-intervention as the practical and emotional cornerstone of inter-American relations. The policy of military intervention in domestic revolutions must be discarded before any reasonable solutions to the problems of Latin



America can be found. Military intervention is both immoral and untenable.

The United States presumes to limit the political arena in the hemisphere by labeling as threats to its national interests those "radical" or "extremist" political movements of which it disapproves. Furthermore, the United States often misrepresents the issues by tending to view the political arena as being divided simply into pro-Communist and anti-Communist groups. Such an interpretation of events and personal attitudes often cast the United States in the role of opposing social and economic reforms and change in general. Such a view often makes cooperation difficult between United States officials and Latin Americans seeking basic social change. It even reaches the extreme of preventing vital contacts and travel by individuals in the hemisphere.

As a justification of its policy, the United States raises the specter of "another Cuba." If "another Cuba" means a Communist military threat such as the Cuban missile crisis of 1962, we are not persuaded that this is a realistic expectation. If "another Cuba" means Communist subversion undermining governments in the Americas, such an assumption ignores the fact (evident in the Dominican crisis) that such subversive elements very often accompany—without dominating—the process of rapid political change. For these reasons, the presence of Communists can not provide a justification for outside military intervention. Such intervention ignores the genuine political, social, and economic problems of the invaded nations; military occupation can guarantee only "peace and stability" and that only as long as the occupation continues.

Military intervention can only further entangle Latin America in the Cold War and delay its emergence as a truly independent political area. Specifically, such interventions block democratic and progressive forces, often forcing them to assume more inflexible positions than they would like; they inhibit the evolution of Latin America's political struggles for democratic governments; and they cause the intervenors to assume responsibilities which they should not have and for which they are not prepared. We submit that such foreign military responses are unrealistic, dangerous, and in the end, futile.

In conclusion we urge President Johnson and his advisors to end the present policy of United States military intervention in Latin America, which might well lead to a series of disastrous wars of intervention. We urge our government to return to the wiser policy of peaceful understanding and international cooperation.

University Committee on  
Latin American Policy  
20 June 1965

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*Our friends repudiate us.*—Nations traditionally friendly to us, such as Chile, Uruguay, Mexico, and Venezuela, especially the last two, expressed themselves in no uncertain terms on our activities in the Dominican Republic. If one reads the official and semi-official announcements of these countries, which the American press usually does not cite, one is amazed at the strong language used. Occasionally, old grievances are "rubbed in" at the same time. *La Gaceta*, published by Mexico's Fondo de Cultura Económica, found it suitable to commemorate in May the ninth anniversary of a "great dominicano," Pedro Henríquez Ureña, reprinting an essay of the latter "en momentos en que su patria sufre un nuevo agravio de la barbarie de afuera, que tanta sangre dominicana ha hecho correr en este siglo," reminding us that the essay was written 40 years ago while D. Pedro was in exile in Buenos Aires, when his father, don Francisco Henríquez y Carvajal, "desalojado de la Presidencia de la República en 1916 por las tropas que envió el gobierno de los Estados Unidos" likewise found himself in exile "a causa de aquella primera invasión a la República Dominicana."

G. O. S.

*Juan Bosch speaks up.*—After a period of silence, the one and only duly elected Dominican president (and, therefore, president-in-exile) commented on the events in two American journals. In *The New Republic*, of July 24, 1965, Bosch refuted the story that he had been unwilling to fly home at the start of the revolution. Obviously, the main airport was closed to him, but this reader is not convinced that a landing, by air or sea was impossible

throughout the island. Bosch is much stronger in the evaluation of the events and we shall quote him at length. ". . . U.S. bottled up the revolution, appraising the situation in terms of force: . . . It is easy to think in terms of force in this day and age, especially in the United States where a battery of electronic computers comes up with plausible answers to problems of this type in a few minutes, perhaps even in a few seconds. A revolution, however, is an historical development which is ill-adapted to this type of automated reasoning. Its force is derived from the hearts and minds of people. Neither of those can be measured by electronic computers. . . . A revolution is not a war. . . . It was obvious that the policy of the North-American government was to defend the status quo in Santo Domingo. . . . The Dominican revolution of April 1965 . . . had been developing since the end of 1959. . . . What erupted was—and is—a democratic and nationalist revolution. . . . It was a costly political blunder to look on it as a revolution which was in danger of drifting towards communism. The U.S. will pay a high price for this blunder. . . . In April, the U.S. had 23,000 men in Vietnam; it landed 42,000 in Santo Domingo." Bosch feels it will be a long time before the resulting anti-U.S. feeling disappears. ". . . When democratic nationalism is thwarted or strangled, it becomes a breeding ground for Communism." Bosch called the Imbert Junta a brain child of Ambassador John Bartlow, "of the United States, in other words." To the military men who had ousted Bosch ". . . anyone who opposed any of their violence, or even their corruption, was a communist and ought to be annihilated." While leaders of his own party (PRO) were persecuted as Communists, numerous Communists were permitted to return. The "June 14 Movement" had been infiltrated by less than 50 Communists. He describes it as a movement "based . . . on intense nationalism . . . manifested . . . in terms of strong anti-Americanism." The latter was a feeling of frustration. The U.S. and Trujillo had appeared as partners; even Bosch was accused of subservience to Washington and

the Catholic party too campaigned against American imperialism. The Nicaraguan Somoza battalion, the Paraguayan and Honduran contingents did not contribute to the respectability of the U.S. Marines. Bosch concludes: "President Johnson said that his marines went into Santo Domingo to save lives; what they really did was to destroy the image of the United States throughout the South American continent."

Another article, in the *Saturday Review*, August 7, 1965, "Communism and Democracy in the Dominican Republic" aims to dispel the notion that the few hundred Communists, divided among themselves in three groups, and their few thousand sympathizers could have taken power or presented a serious threat. Bosch here adds little to the previous article, but his last sentence is weighty: "Today there has spread over the countries of America a fear of Communism that is leading us all to kill democracy for fear that democracy is the mask of Communism. . . . I continue to believe that it is the dwelling place of human dignity."

G. O. S.

*Latin American economics.*—The firm that publishes *Visión*, the Latin American news magazine with the greatest continental circulation, has issued the first in a series of annual reports, *Progreso 64/65*. This 252-page booklet, called a *revista* also by the editors, has been distributed free to subscribers of *Visión* and also is on sale in Latin American book stores. It contains 26 articles—12 staff-written and 14 by contributing specialists—on various phases of economics with regard to national, regional, continental and international relationships. The long, well-written articles provide both an historical portrait and present pictures of plans, perspectives, projects, programs, and problems. The generalizations are well buttressed by several statistical tables. Sections deal with planning, developmental capital, industrialization, foreign commerce, economic integration, agriculture, transportation and communication, and statistical appendices. Central themes range from monetary tendencies to tourist trade. The overview on



present and future development is set forth by Alberto Lleras, president of the editorial council of *Visión*. Contributing authorities include Felipe Herrera, president of BID, the Interamerican Bank of Development.

JAMES W. CARTY, JR.

*Bethany College, W. Va.*

*Latin American journalism education.*—School facilities and programs in the developing countries are treated in "Professional Training for Mass Communication," Report No. 45 prepared by the Mass Communication Techniques Division of UNESCO. Cost of the 46-page booklet is \$0.75. Summaries are provided of three regional meetings of experts concerning the development of information media in Latin America, Asia and Africa. Described in detail are the operations of the two International Centres for Higher Education in Journalism at Quito, Ecuador, and Strasbourg, France. Encompassed are the tuition, publications list, documentation plan, and recommended curriculum of CIESPAL, which is directed by Dr. Jorge Fernández. Also listed are the 57 journalism schools of Latin America. The section on National Training Courses includes the Latin American Seminar on Educational Television at Mexico City.

JAMES W. CARTY, JR.

*Bethany College W. Va.*

*Spanish American shorts.*—A congress of Latin American writers in Genova, Italy, resolved to establish a "Comunidad Latinoamericana de Escritores," with headquarters in Mexico, at Fondo de Cultura Económica. Also planned is a journal, to be published in three languages and directed by Miguel Ángel Asturias (*Ínsula*, 220, Mayo de 1965).—The Mexican artist José Luis Cuevas had a very successful one-man show in New York (NYT, 5/23/65).—While 71-year-old Vicente Lombardo Toledano was in Europe on a honeymoon, his Popular Socialist party found out that he was not completely indispensable (NYT, 5/23/65).—The exhibition of Mexican art—pre-Hispanic, colonial, as

well as modern—at the World's Fair was rated superb. "The show easily matches the star until now, the Spanish art exhibition. . .," according to the NYT, of May 27, 1965.—Cubans are able to tell how long a Russian and his wife have been in Cuba from the way they dress and behave, especially the Soviet women. When they arrive, they look like potato bags, but they quickly learn how the Cubans dress, always a size tighter than their size, say the natives (NYT, 5/30/65).—At the Third International Highway Conference in Lima it was decided to push the great "Carretera Bolivariana marginal de la selva" from Bolivia to Venezuela, construction of which has already started (CV, 19, 5/31/65).—Pizza seems to have become a favorite dish in La Habana, except with visiting Italian communists who called it a "gastronomic slander of their country." (NYT, 6/3/65).—El Teatro Universitario of Caracas, on a successful tour, has played in Warsaw and Moscow (CV, 20, 6/7/65).—Uruguay is again debating the feasibility of its collegiate or council system of government. Its president pro tem, Washington Beltrán, called this idealistic setup a "complete failure" (NYT, 6/8/65).—Guatemala, which seems to have a 10-year cycle of constitutions, may get a new one this fall. The idea does not appear to stir the citizens who expect little change (NYT, 6/13/65).—The Argentine Foreign Minister Zavala Ortiz declared that the United States is unnecessarily losing much goodwill because of absence of consultations and of closer contacts with Latin American governments (NYT, 6/20/65).—The hundred seminarians being trained by the Church for the priesthood in Cuba have been exempted from military service here. Apparently it is hoped that they will eventually replace the foreign priests still serving in the country (NYT, 6/20/65).—The Instituto Nacional de Cultura y de Bellas Artes has taken over publication of the valuable *Revista Nacional de Cultura*—one of the best in the hemisphere—existing since 1938 (CV, 22, 6/21/65).—Former President José Figueres of Costa Rica said, his National Liberation Party and the Communists were the only two

real political groups in the country. "We are the only two who really know what we want." (NYT, 6/27/65).—Reports from Colombia often mention rebellious young priests who feel that their country is ready for a change. Among them Father Camilo Torres Restrepo is heard of most (NYT 6/27/65), but also Father Martín Amaya led demonstrations in defiance of his bishop, protesting against the mutilation of the message of Christ (NYT, 7/10 and 8/14/65).—The latest best-seller in Cuba is Sinclair Lewis's *Babbitt*. Previous American titles published by the National Council of Culture, volumes by Hemingway, Melville, Dos Passos, Steinbeck, and Mark Twain, also sold out quickly (NYT, 6/27/65).—Over 26% of the U.S. import of iron ore came from Venezuela, constituting 68% of the latter's iron ore export. (CV, 24, 7/5/65).—A squatter movement in Mexico shows that the demand for land has not been completely met by the land reform already accomplished (NYT, 7/11/65).—The Salvadorean government maintains its decision not to accept the offer of Soviet professors for its university (NYT, 7/11/65).—Venezuela's Orinoco blast furnaces have produced the first million tons of steel this July. (CV, 25, 7/12/65).—A serenader's service is readily available in Bogotá, according to reports, where it seems to have the function of our greeting card industry. Rock 'n roll music, however, is hardly used by its performers (NYT, 7/18/65).—A late August meeting will discuss a possible treaty for a nuclear-free zone in Latin America (NYT, 7/19/65).—Manifestations of student unrest at Colombian universities are due to social ills, according to one of the Rectors. When the full-time student meets the part-time teacher frustration is developed (NYT, 7/20/65).—The Havana radio, which is already broadcasting 150 hours a week to Latin America, in Spanish, Portuguese, Creole, Guaraní, Aymará, and Quechua, is going to step up its program. (NYT, 7/21/65).—President Frei of Chile declared in Bonn, the established order in Latin America has produced 70 million illiterates, millions without housing, inflation, and frequent

changes of dictatorial government which makes reforms imperative. (AP Dispatch, 7/20/65).—Raúl Cardinal Silva Henríquez of Santiago, spoke at the B'ne Yisroel Synagogue in the Chilean capital on the subject of "Respect for the Individual in the Old Testament" (NYT, 7/31/65).—The Orinoco Bridge near Ciudad Bolívar, in Venezuela, will be the longest in South America. When completed, in 1967, it will open up the vast potential of the Guayana hinterland (NYT, 8/1/65).—Only 20% of the babies born in Venezuelan hospitals have married parents. Those born outside do not even show up in the statistics (NYT, 8/1/65).—The Dominican and OAS crisis caused a further postponement of the Inter-American Conference planned for this year (PAU Briefs VI, 8, Aug. '65).—The same newsletter reports, several Latin American universities will participate in the First International Choral Festival in New York, at the Lincoln Center, in September.—Also, 186,000 Latin Americans visited the U.S. January through April this year.—Contrary to expectations, Colombia's economy did not collapse this year. It survived by belt-tightening. The University, e.g., had to get along on half its budget (NYT, 8/6/65).—Caracas is making elaborate preparations for the Third Music Festival to be held next spring with the widest possible hemispheric participation (NYT, 8/15/65).—The Congress on Overpopulation in Cali, Colombia, attended by doctors, statesmen, and priests, drew much comment. As liberals blamed the Church for the population explosion and the resulting poverty, priests blamed the oligarchy for the lack of social consciousness (NYT, 8/9 and 16/65).—Gold, one of the most powerful incentives in the discovery and the conquest of the Indies, plays only a small role in the Latin American economy today. After surveying gold mining in Colombia, Brazil, and Bolivia, Juan de Onís concludes, South America at best produces about 4% of the gold mined annually in the West. (NYT, 8/22/65).—The same issue carries a report on Mexico's efforts to bring education to the people by taking blackboards to the



parks. It tells of sewing and grooming lessons, as well as classes from the ABC to electric wiring in Chapultepec and other parks.—In Managua, Nicaragua, a Central American institute of business administration is being set up, on the model of Harvard's Graduate School of Business Administration. It is to be a permanent establishment. Annual seminars have already been held in Guatemala and Panama (NYT, 8/22/65).

G. O. S.

*Quoted without comment.*—Under the title "The O.A.S. Falls on Hard Times" Herbert L. Matthews wrote in *The New York Times*, on July 26, 1965:

The Organization of American States is an unhappy, badly functioning and disunited institution these days. One evidence was the need to postpone indefinitely the special meeting of foreign ministers that had been planned for August 4.

There is a failure of understanding between the United States and Latin America. The close and harmonious relationship that President Kennedy created—closer even than in the heyday of President Franklin D. Roosevelt's Good Neighbor policy—is gone, and it may take a long time to re-create it. The most immediate cause of this change in atmosphere is the American intervention in the Dominican Republic, the way it was done, the policies implied.

A flood of comment in speeches and in press started to flow in Latin America when President Johnson sent marines into the Dominican Republic last April. Nearly all of it was critical. The fears expressed might succinctly be put in this form: the Monroe Doctrine meant protection from Europe; the Johnson Doctrine means intervention from the United States. If the Dominican Republic was an example, the intervention would come whenever and wherever, in Washington's opinion, there was a threat of Communism; and if necessary, action would be unilateral.

Insofar as it was possible to get any cooperation on the Dominican venture of the O.A.S.—and all the major powers except Brazil held back—the intention was more to dilute American power in Santo Domingo than to strengthen it.

An unbroken thread runs through the history of the Inter-American System since it took form in 1890. This is the effort to minimize the power and influence the "Colossus of the North" by gaining general acceptance of the principle of non-intervention in the internal affairs of other nations.

It was a successful struggle—on paper. The principle is clearly expressed in the basic

document of the Inter-American System, the Bogotá Charter of 1948. But it is not working out consistently in practice.

United States involvement in the cold war led to a special and intense form of anti-Communism and this in turn led to our interventions in Guatemala, the Bay of Pigs and the Dominican Republic. While the Latin-American countries have gone on record a number of times against Communism, they have on the whole not considered it a reason or excuse for intervention. The unanimous support that the United States received from Latin America in the Cuban missile crisis was based on the direct involvement of the Soviet Union in hemispheric affairs and recognition of the common danger that this represented.

The dominant political emotion in Latin America is nationalism. This seems to be taking a new form. To the chauvinism of the right and the "anti-imperialism" of the left, one must now add the independence of the center—really a left-center. President Frei of Chile, who this year has become the outstanding Latin-American spokesman for the "democratic left," has put it as a refusal to choose between "capitalist oppression and enforced Marxism-Leninism."

Mr. Frei, who has just completed a trip to Western Europe and who is one of the best friends of the United States in Latin America, nevertheless spoke frankly and critically of American policies in the countries he visited. Those policies, he said, are "paternalistic." The people of Latin America, he told the French, "desire true political and economic independence; they want a system without hegemony."

The basic, unalterable Latin-American position was well expressed in a final communiqué issued by President Frei and President de Gaulle: "Relations between nations must be based on the principles of nonintervention in internal affairs and the right of peoples to manage their own affairs."

Washington contends that the Bogotá Charter of 1948 is unsuited to conditions of 1965 because of the threat of Communism and the technique of the "wars of liberation." Few Latin-American governments would agree with this contention although all, except Cuba, are strongly anti-Communist.

The United States and Latin America are speaking a different language in more than the literal sense. They do not understand each other. A chasm has opened between them since the Dominican intervention that is temporarily unbridgeable. It cannot remain so because the nations of the Inter-American System mean too much to each other. They all belong in the Western camp—Cuba again excepted. Geography, strategy, economics, religion, culture work to hold them together.

What is happening now is a family quarrel precipitated by the Dominican conflict. It will calm down after the Dominican crisis subsides. When the time comes, a new relationship will be

necessary. Most students of Latin America would agree that it can never again be based on a United States hegemony.

*Education in Cuba.*—In the August 2, 1965 issue of *The Nation* Leo Huberman discussed, among other items, literacy, books, and newspapers, in his article "A Revolution Revisited."

Cuba, like all other Socialist countries, is proud of its before-and-after-the-revolution statistics. Of most interest to me as a former teacher are those in education. (Education growth is also the special concern of the leaders of the revolution because, in addition to their devotion to raising the general cultural standard of the people, they understand that in a modern economy high yields in factory and farm go hand in hand with a higher level of technical education; and, as I pointed out earlier, technical cadres are still in short supply.) I was last in Cuba during the Bay of Pigs invasion of 1961. That was called the Year of Education, and it was then that the big program to wipe out illiteracy was launched. In that incomparable campaign some 258,000 teachers (35,000 professionals, 121,000 adults, 89,000 adolescents and 13,000 *brigadistas* who signed up for the final push from October through December) went into every village of Cuba to enroll those of all ages who could not read or write. In one year illiteracy in Cuba was reduced from 23.6 per cent to 3.9 per cent—only the Haitians whose native language is French, the physically and mentally handicapped, the senile, and those who absolutely refused to join classes were not reached.

It is even more impressive that the educational campaign was not just allowed to die, but has been pursued with equal intensity in "follow-up" and "improvement" courses. Today, Cuba is a nation at school. Shortly after supper at a friend's house, my hostess excused herself because "I have to go to class," and an hour later, the maid ran off because she was "late for school." In every family I met, the story was the same—husband, wife, children, the help, all attending classes at every level of education. There is justifiable criticism of the quality of instruction in the Cuban educational system—professional educators decry the low standards—but of its extent there can be no doubt. In adult education, for the school year 1964-65, the Ministry of Education reports an enrollment of 839,325—this from a total population of 7 million people! Bookstores everywhere, stocked with serious works in economics, politics, history, science, biography and fiction, are crowded with buyers, and it is fairly common for an edition of 50,000 copies to be sold out in a few months. *Bajo Palabra* by Marta A. González is, understandably, the current bestseller; it is the story of a Cuban who fled to Miami, became disillusioned with the life of the refugees in the United States,

and made her way back to Cuba. The first edition of 10,000 copies went in a few hours; the second 100,000 lasted not much longer. In the first years of the revolution, at the old Imprenta Nacional, grandiose publishing schemes were talked about which never materialized; today, Editorial Nacional de Cuba, headed by the famous Cuban writer, Alejo Carpentier, has an excellent list of titles and the whole operation is run on a businesslike basis. Last year it distributed 18 million books.

Perhaps the Cubans read so many books because their press is so bad. Many of the magazines, and all of the newspapers, are of scandalously poor quality. Here again, the difficulty arises primarily from lack of skilled people, plus the fact that there has never been a tradition of good journalism in Cuba. (My listening Spanish is inadequate for a personal judgment on the quality of radio and TV, but I am advised by competent friends that radio and TV are no better than the press). Though the press in Socialist countries plays a role different from its function under capitalism (for example, as mobilizer in a campaign like that of cutting the cane), and though it is understandable that it should concentrate on domestic affairs, nevertheless one hopes that it will some day be possible to read a Cuban newspaper and learn at least something of what's going on in the outside world. Right now, that's not possible.

*Luso-Brazilian shorts.*—Juan de Onís relates an anecdote which shows the reaction of the public to the government's austerity policy: President Castelo Branco thought of dropping from a plane a 5000 cruzeiro note he had found to make some Brazilian happy. His collaborators suggested to drop 5 thousand-cruzeiro notes or even smaller denominations to spread the joy. Finally a passenger suggested to drop the Minister of Planning out of the window to make 80 million Brazilians happy (NYT, 5/23/65).—The Portuguese Government, which had already banned the national association of writers, continued its strictures against intellectuals critical of the regime by investigating publishers and banning sales of certain books, including titles by Remarque and Sartre (NYT, 6/27/65).—In response to criticism abroad, the Portuguese police conditionally freed Dr. Gandara, a lady held for six years because of her sympathies with the Angolan nationalists (NYT, 7/10/65).—As in Spain, students in Portugal are chafing under the restrictions maintained by the regime. Many young people, even from well-to-do



families, were arrested and labeled communists, which irked many of them. They claimed they were refused permission to read in jail the latest papal encyclicals because the latter were considered political documents (NYT, 7/20/65).—Alberto Franco Nogueira, Foreign Minister of Portugal, suggested the formation of a Portuguese-speaking community, comprising his country, Brazil, and the Portuguese territories overseas. There was little reaction to the idea (NYT, 8/6/65).—In Rio de Janeiro, the play "Birthplace of a Hero," by Dias Gomes was banned, because the author, rather than its contents, were considered subversive (NYT, 8/8/65).—Soon after, an impressive array of Brazilian intellectuals, including Alceu Amoroso Lima, Erico Veríssimo and Jorge Amado, signed an open letter to President Castelo Branco declaring that "freedom of art and culture" was threatened by arbitrary official actions (NYT, 8/15/65).—Senator Fulbright's visit to Brazil, where he talked about its potential to expand throughout the continent and expressed hope for a Latin American Common Market under the leadership of Brazil, did not create much enthusiasm there but profound concern in other lands, especially in Argentina (NYT, 8/17/65).—An international company is planning to establish a shipyard near Lisbon which could accommodate today's giant tankers (NYT, 8/17/65).—The Portuguese Government apologized for remarks made in a semi-official newspaper which had labeled Ambassador Goldberg a "Marxist Jew (repented)" and a leader of international subversion" (NYT, 8/17/65).

G. O. S.

#### Contemporary Brazilian art.—

(Condensed from a lecture delivered at the Inter-American Development Bank, Washington, D.C., 1964, by José Roberto Teixeira Leite, art critic and former Director of the Museum of Fine Arts in Rio de Janeiro).

"Brazil's first modern painting exhibit was held in São Paulo, in the year 1913, by the Lithuanian artist Lasar Segall. His works were enthusiastically received by some conservative newspapers in that me-

tropolis. But it was Emiliano Di Cavalcanti who first proposed the organization of a Modern Art Week, which took place in São Paulo in 1922. Writers and artists, musicians and intellectuals of all descriptions participated in it. It was the beginning of Brazilian modernism. The modern movement developed mainly in São Paulo. Its influence was felt later on in Rio de Janeiro with Candido Portinari, an academic painter until 1928. Portinari was awarded a trip to Europe where he spent two years. Back in Brazil, to the dismay of his former masters, he became a modern expressionist painter around whom the young people started grouping. The entire decade of the thirties is dominated by the great figure of Portinari. He was by then invited to paint the murals for the Ministry of Education building and this was the beginning of a long muralist activity the apogee of which is undoubtedly the enormous "War" and "Peace" murals, done for the United Nations in New York (1956).

"The abstract or non-figurative school made a late entrance, in 1945, with the work of Cicero Dias, followed by Milton Dacosta, Samson Flexer, Ivan Serpa, Rubem Valentin and Firmino Saldanha.

"Around 1954 the non-figurativistic school is triumphant, but this is a non-figurativism with a geometric tendency born from Max Bill's concretism. Later comes expressionist abstractionism—the *action-painting* of such artists as Pollock—and *tachism*.

"Somewhere, at the margin of the non-figurative resurgence there lingered artists like Iberê Camargo and Djanira, Inima and Emerica Marcier, not to mention, of course, the numerous "naïves" or "semi-naïves" or "pseudo-naïves," the best known of which is Heitor dos Prazeres, also a composer of popular music.

"The graphic arts in Brazil today are experiencing an extremely favorable period, and perhaps no other field of artistic activity, excepting architecture, enjoys such prestige. An example is Brazilian engraving. Fayga Ostrower, winner in the Venice Biennial is one of the first Brazilian artists to adopt the non-objectivism form. Her

engravings have been exhibited many times in Brazil and abroad, most recently in the Stedelijk Museum of Amsterdam. Edith Behring, one of Friedlaender's students recently won first place in engraving at the Biennial of Engraving in Chile. Friedlaender, a French artist, spent a few months in Rio de Janeiro, in 1959. Another prize-winner was Roberto De Lamonica. He won the Best Engraver prize at the VI Biennial of São Paulo and Best Engraver at the exhibition "Art of Spain and the Americas" in 1963.

"Metal engravers in São Paulo are also numerous and many have attained a high artistic development. Maria Bonomi is perhaps the best known name.

"The late Oswaldo Goeldi was a pioneer and the most important exponent of woodcutting in Brazil. The unparalleled illustrator of Dostoevski, Goeldi is considered the most important modern artist of Brazil whose universal stature, in the opinion of many critics, the future will only serve to heighten.

"Many woodcutters of Brazil were influenced by Goeldi either directly or indirectly. Among these are Livio Abramo, whose name is internationally renowned, Marcelo Grassmann, and others. Marcelo Grassmann is a case apart in the history of Brazilian art. His interior world is a world of hallucinations and nightmares, peopled by monsters, immediately reminding one of the art of the old painters at the end of the Middle Ages. Marcelo Grassmann is, at this moment, one of the great drafters of this century, who was selected by the juries of the Venice Biennial in 1958 and in the Biennial of Paris in 1961, for the first prize in drafting.

"Of the drafters in this category, Abelardo Zaluar, presently exhibiting in Europe, is the only one adept in designing a non-figurative stamp.

"Finally, Carybé and Carlos Bastos, who work in the old Bahian city of Salvador, rarely forget the picturesqueness and poetry of Bahia in the sensitivity, vitality, in short, the expressiveness of their designs.

"We now should mention some artists in the so called "minor" arts, who, in Brazil, are outstanding in their fields.

Genaro de Carvalho (who is exhibiting his work this year in several cities in the U.S.A.) while on a trip to France, discovered the tapestry of Jean Lurçat, which at once fascinated him. He is today the best-known of Brazilian tapestry makers, having revitalized a field which was almost dead. This artist from Bahia has been able to adapt to the Brazilian temperament the old medieval technique of Canevas—multicolored visions of the fauna and mainly of the flora of Brazil.

"Madeleine Colaço, and especially Jacques Douchez and Norberto Nicola, are outstanding names in this field.

"Freda Bondi is perhaps the foremost mosaic artist of Brazil. Last year she exhibited her work at the Pan American Union, Washington, D.C.

"Others are: Caio Mourão and Burle-Marx, jewelry; Joaquim Tenreiro, furniture of the 20th Century; the late Thomas Santa Rosa, set designer, painter, illustrator, art critic and professor. Santa Rosa's most important contribution was undoubtedly in the field of set designing.

"Outstanding also are: Carlos Scliar and Glauco Rodrigues, book illustrators; Salvador Ferraz and Almir Mavignier, poster artists; Francisco Brennand, Hilda Goltz, Karolij Pichler and Hilda Campofiorito, in the field of ceramics" (*Cultural News from Brazil*, May 1965).

S. M.

*Portuguese Overseas Literature*—Hernâni Cidade has completed his long awaited study of the abundant Portuguese literature inspired by overseas expansion before the Napoleonic wars and the independence of Brazil: *A literatura portuguesa e a expansão ultramarina; as idéias, os factos, as formas de arte*. Vol. II, Séculos XVII e XVIII (Coimbra: Arménio Amado, Sucessor, 1964, i.e. 1965.)

G. M. M.

*Portuguese Letter Writing*—Andrée Crabbé Rocha, wife of the poet Miguel Torga and an author in her own right, has published what amounts to the first



history of Portuguese epistolography, from the letters of Prince Dom Pedro in the early XVth century to Fernando Pessoa's letters in this century: *A epistolografia em Portugal* (Coimbra: Livraria Almedina, 1965), 100 Escudos. The work includes an anthology of hitherto unpublished letters by such famous writers as Francisco Manuel de Melo, Cunha Brochade, the Marquesa de Alorna, Almeida Garrett, Herculano, Camilo, Antero, and Oliveira Martins.

G. M. M.

*Colóquio.*—The April number of *Colóquio, Revista de Artes e Letras*, Lisbon, contains an article by Guilhermino César, calling on the "New Critics" to examine the structure of Eça de Queiroz' works, in connection with Helena Cidade Moura's critical edition of *O Crime do Padre Amaro* (Porto: Lello e Irmão, 1964).

The June issue of the same review presents a new theory on the authorship of an anonymous classic, "Manuel da Costa autor da *Arte de furtar*," by J. Pereira Gomes, including a sample page from a *relação* of 1647, which shows Costa as a witty writer and a sensible priest with doubts about people who believed that they were possessed by the devil.

G. M. M.

*Rare Books in Ponta Delgada.*—One hundred precious books and manuscripts in the Public Library of Ponta Delgada, capital of the Azores, are described in a recent compilation made by the Director of the Library. Alfredo Machado Gonçalves (*Notícias de algumas espécies de maior valor bibliográfico*. Ponta Delgada, 1965. 50 pp., illus. Reprinted from *Insulana* XIX, 1963.) Among these treasures are F. Lopes de Castanheda's *História* (1551), Sá de Miranda's *Comédia dos Vilhalpandos* (1560), Francisco Sanches' *Quod nihil scitur* (1581), the 1591 edition of Camões' *Lusíadas*, and manuscripts such as love letters of Almeida Garrett, Antero de Quental papers, and the *Saudades da terra* of Gaspar Frutuoso.

G. M. M.

*Early Writings of Eça de Queiroz.*—Alberto Machado da Rosa, of the University of California at Los Angeles, has edited a large number of Eça's earliest tales, the first version of *O crime do Padre Amaro*, *crônicas* and polemical articles, all of which lay forgotten in old newspaper files. These writings clearly reveal how the young Eça was learning from his French contemporaries. As Rosa states, "não há dúvida que a literatura francesa se infiltrou, orgânicamente, na constituição linguística e estética do primeiro Eça" (Eça de Queirós, *Prosas esquecidas*, ed. A. Machado da Rosa. 4 vols. Lisbon: Editorial Presença, 1965).

G. M. M.

*Creole Literature.*—Songs, stories and proverbs from the Island of São Tomé in the Gulf of Guinea were collected from oral tradition by Fernando Reis, author of several tales and novels laid in the same environment. A glossary explains words occurring in the Creole texts (Fernando Reis, *Soiá, Literatura oral de São Tomé*. Coll. Metrópole e Ultramar, 9. Braga: Editora Pax, 1965).

*Arrests in Mozambique: More Details.*—Virgílio de Lemos furnishes some details about the lives and works of the intellectuals arrested earlier this year (cf. "Hispanic World" for September) in "Mozambique: poesía y revolución" (*Cuadernos*, no. 97, June 1965, pp. 59-64).

*S.N.I. Prizes of 1965.*—The Secretariado Nacional da Informação in Lisbon distributed the following annual literary prizes during the month of August: *Prémio Camões*, divided between Claude Henri Frèches (*Le théâtre néo-latin au Portugal, 1550-1740*) and Émile Marini (*Le vrai visage du Portugal d'Outre-Mer tel que je l'ai vu*).

*Prémio Ocidente*, to the poet Pedro Homem de Melo (*Há uma rosa na manhã agreste*).

The prize for unpublished poetry, to Emanuel Félix ("O vendedor de bichos").

The prize for unpublished plays, to Ângelo César ("Clube de máscaras"), Carlos H.F.L. de Macedo ("O empreiteiro de Jesus"), and Jorge de Filgueiras ("A seia").

The prize for unpublished prose fiction was not distributed this year.

*A New Portuguese Academy*—On May 25, 1965, an "International Academy of Portuguese Culture" was inaugurated at the Sociedade de Geografia in Lisbon. Admiral Tomás, titular Head of the Portuguese state, presided. The originator of the project and President of the new Academy is Adriano Moreira, former Secretary for the Overseas Provinces.

*New Academician*—Marques Rebelo was elected in May to a seat in the Academia Brasileira de Letras.

*Revista de Cultura Brasileira* 13—Published in June, this issue is dedicated to poetry for the most part. Translations of several of the late Augusto Frederico Schmidt's poems will be found in it. Two poets who died young are recalled: Noel Rosa (1910-1937), creator of 190 *sambas-canções*, among them *Quando o samba acabou* and *Para que mentir?*, and Mário Faustino (1930-1962). Living poets are represented by the Catholic *carioca* José Paulo Moreira da Fonseca, born in 1922. The issue also contains a study of Graciliano Ramos' *Vidas secas* by Rui Mourão and an illustrated essay on the architect Oscar Niemeyer by V. M. Nieto Alcaide.

*Colloquium Proceedings*—The first volume of the *Actas* of the Quinto Colóquio Internacional de Estudos Luso-Brasileiros, held 1963 in Coimbra, Portugal, has now appeared (Coimbra, 1964, i.e. 1965. 545 pp.) Besides introductory matter, such as the list of participants, the volume offers the reports and papers of Section I, "A Terra e o Homem." Those of particular interest include the late Francisco Tenreiro's "Relações humanas: estrutura, movimentos da população, assimilação e mestiçagem"; Rui Cinatti's "Useful plants in

Portuguese Timor: an historical survey"; O. L. Filgueiras' definitions of small naval craft of today in "Construções navais portuguesas"; Ernesto Veiga de Oliveira's "Violas portuguesas"; Leo Pap's "Portuguese pioneers and early immigrants in North America"—with excellent footnotes; and the report of a team of investigators directed by Virginia Rau on "Dados para a emigração medeiranense para o Brasil no século XVIII".

*Brazilian Bibliography*—E. Bradfurd Burns, of the University of California at Los Angeles, contributed "A working bibliography for the study of Brazilian history" to *The Americas*, vol XXII, no. 1, July 1965, pp. 54 ff. It includes literary sections.

*New work by Veríssimo*.—Érico Veríssimo has published a novel, *Senhor Embaixador*, which uses the observations he made in diplomatic circles while he was with the Pan American Union in Washington, D.C., several years ago (Pôrto Alegre: Globo, 1965).

*Appeal against dissolution of the Portuguese Society of Writers*.—The Portuguese Government suppressed the "Sociedade Portuguesa de Escritores" in May. The officers of the Society have appealed this decision, and the appeal is to be heard shortly by the Supreme Administrative Court.

The Society was dissolved when its Board of Officers unanimously refused to disavow outright the award of its Grand Fiction Prize to the Angolan writer Luan-dino Vieira, at present jailed for allegedly terroristic activities. The Society is non-political, includes over six hundred writers of all tendencies among its members, and is the only association that can claim to represent the interests of Portuguese writers.

According to the best information available, the course of events which led to the dissolution was as follows. The winners of the Society's literary prizes for 1965 were announced in the Portuguese afternoon papers on May 19: Luandino Vieira



(*Grande Prémio de Novelística*), Isabel da Nóbrega (*Camilo Castelo Branco Prize*, for her novel *Viver com os outros*), and Armando de Castro (*Essay Prize*, for *A evolução económica de Portugal*). On May 20, the President of the Society was summoned to the office of Galvão Teles, Minister of Education, regarding L. Vieira's selection. Then the Board of the Society's Directors met hurriedly and announced that night that while the jury which had awarded the prize to L. Vieira was autonomous and had acted on purely literary merits, the Board was ready to examine any evidence that might be adduced against the winner. This announcement was handed to Galvão Teles personally during the same night. He considered it unsatisfactory. Other copies were mailed to all papers for publication. None published it, presumably because it was suppressed by the government censorship. The following night, on May 21, the Board learned that the offices of the Society had been broken into and its furnishings destroyed by a gang of young hoodlums, without interference from the police. This action coincided with Galvão Teles' order to dissolve the Society, under the pretext that it had offended national feeling in time of war, and with the opening of a barrage of anti-intellectual propaganda in the press, over the radio and on television, under such slogans as "writers are traitors." Three members of the jury that had awarded the prize to L. Vieira were held and questioned by the secret police for several days. They were the literary critic Alexandre Pinheiro Torres and the novelists Manuel da Fonseca and Augusto Abelaira. The remaining two members of the jury, the critic J. Gaspar Simões and the novelist Fernanda Botelho, were not molested. Two officers of the Society, Joaquim Paço d'Arcos and Luís Forjaz Trigueiros, publicly resigned from membership; the former published a pamphlet to justify his defection, in which he accused the Board of ineptitude while deploring the Government's "profoundly mistaken" reaction.

The Society's legal counsel, Eduardo Figueiredo, prepared the 37-page appeal

to the Supreme Administrative Court of Portugal which has been privately printed and is being passed from hand to hand; apparently, the Portuguese press is not permitted to publish it. Here are some pertinent excerpts from the appeal in translation.

The overriding motive of the decision (to dissolve the Society) does not appear among the stated grounds but arose out of the erroneous and unavowed notion that the Society and its Board of Directors had deviated from its statutory aims for political reasons.

The attribution of the prize was considered an act of open hostility to the political regime in power and to the guidelines of its overseas policy.

That conviction was created and fomented by certain sectors which have never made a secret of their enduring aversion towards the Portuguese Society of Writers. (p. 12)

(The Directors) set themselves as their main task the defense, diffusion and expansion of the Portuguese language and literature. For that purpose they outlined a three-year program of activities . . . The program was to be discussed by the membership at an extraordinary general assembly that had been called for May 25. . . . Consequently there is no reason to suppose, and even less to suggest, that the Board of Directors could be in agreement with acts of terrorism in whatever form or shape. (p. 14)

The ministerial order (to dissolve the Society) stated that the recipient of the prize had been condemned as a criminal to fourteen years' imprisonment for terroristic activities in the Province of Angola. This assertion is not true. (p. 19)

To be sure, he allegedly, in a conversation with the co-defendant Jacinto, gave a promise to ask the leaders of the M.P.L.A. (Movimento Popular para a Liberação de Angola) to furnish plastic bombs in order to create a scare among the population. But it was not alleged that this promise was carried out and it was therefore not made the basis of a separate count, since it cannot even be considered a preparatory act. . . . The allegations made before or after the defendant's condemnation could not but become widely known in Angola, and particularly in Luanda. On the contrary, they passed unnoticed in Portugal, even supposing that they were made known. Even so, they did not prevent L. Vieira's literary merits from being recognized: he received several prizes and the highest acclaim while he was already in jail and later on after final judgment had been passed on him. . . . In 1964, after his condemnation by the Supreme Military Court, his book *Luanda* obtained the first Mota Veiga Prize in Luanda. The Luanda daily ABC, which is subject to the same censorship as the press in Portugal, re-

ferred to the book on October 30, 1964 in these terms: "Luanda marks the birth of a literature." (p. 23)

The prizes (among them, the Mota Veiga Prize) were distributed on the following December 1, during a solemn session at the Museum of Angola in Luanda, presided over by the Director of the First Administrative District, acting as the representative of the District Governor of Luanda. . . . Neither were any members of the jury imprisoned nor were the associations dissolved that had named the juries. And no sanctions are known to have been applied against the District Governor or his representative. Those unusual measures were reserved for the Portuguese Society of Writers and for the jury designated by its Board of directors. There can be no doubt but that it was deemed necessary to suppress the Society. The concession of the prize furnished the pretext. (pp. 24-25)

(The appellants) are profoundly confident that the Court will reverse the illegal and unjust decision which has seriously hurt Portuguese culture. (p. 27)

G. M. M.

*Head in Coimbra.*—The phonetician Brian F. Head, of the University of Texas, is probably the first American to occupy a regular, year-long teaching assignment at the University of Coimbra, Portugal, in 1964/65. In September, he went to Madrid to read a paper titled "Esboço de uma classificação acústica dos fonemas do português" at the ninth international congress of Romance linguistics and philology.

*Brazilian Theater.*—The playwright Guilherme Figueiredo wrote from the inside on "Atuais tendências de teatro brasileiro" in the *Inter-American Review of Bibliography*, vol. XV, no. 3, July-September 1965, pp. 209-225. Included in his essay one finds the history of the rise and fall of the Brazilian *revista*, from Artur Azevedo to 1930, evaluations of Álvaro Moreyra's *Teatro de Brinquedo*, Paschoal Carlos Magno's *Teatro de Estudante*, Zieminski's *Teatro dos Comediantes* and Zampari's *Teatro Brasileiro de Comédia*, rather low opinions of the present-day drama critics, and a dim view of dramas whose themes are taken from Brazilian folklore. Incidentally, an article outlining the history of musical comedies in Portugal appeared in the June issue of *Seara Nova*,

"Mitologia da revista", by António Osório. The same issue of the IARB contained approving reviews of Charles Wagley's *Introduction to Brazil* (by M. Diégues Júnior), of the Homage volume of 1962 for Gilberto Freyre (by Alfred Hower), and of Rachel de Queiroz' novel *The Three Marias* in Fred P. Ellison's translation (by Gerald G. Curtis).

*Rio de Janeiro in Portuguese Literature.*—As an official contribution to the fourth centenary of the founding of the City of Rio de Janeiro, the Portuguese Government sponsored the publication of a handsome anthology, compiled by Jacinto de Prado Coelho, *O Rio de Janeiro na literatura portuguesa* (Lisbon: [Secretariado Nacional de Informação], 1965. 359 pp. Illus.) Beginning with a page taken from Pêro Lopes de Sousa's travel diary of the sixteenth century, the anthology reaches its climax in the twentieth century, with samples from the writings of Jaime Cortesão, Aquilino Ribeiro, Ferreira de Castro, Vitorino Nemésio and Miguel Torga. The most recent selection is from Urbano Tavares Rodrigues' travel sketch in *De Florença a Nova Iorque* (1963).

*In Memory of a Young Poet.*—A beautiful tribute was paid by Luís Lindley Cintra to his friend, the poet Sebastião da Gama, who died in 1952, at the age of twenty-seven: "Sebastião da Gama: um depoimento" (in *O Tempo e o Modo*, Lisbon, no. 27, May 1965, pp. 463-478.) Gama set a noble example by refusing to give in to the temptation of self-pity, raising instead "um protesto vibrante contra a melancólica poesia tradicional, a poesia de lágrima no olho."

*Portuguese Theater.*—The review *Espiral* of Lisbon dedicated its summer number to the themes "Teatro português, teatro universal". General articles on the essence of drama were contributed by José Régio, Orlando Vitorino and Manuel Breda Simões ("Psicodrama e existência"). J. S. Naud wrote about Brazilian theater, Tomaz Ribas on the *tchilóli* plays and



pantomimes of the islands of São Tomé and Príncipe. There were also articles on Gil Vicente, Shakespeare, Raul Brandão, Alfredo Cortez, Federico García Lorca, T. S. Eliot, Almada Negreiros and José Régio.

*The Japanese and the Portuguese-Speaking World*—The Brazilian sociologist Manuel Diégues Júnior contributed an article on early indications of the assimilation of Japanese immigrants in Brazil to *Cuadernos Americanos* of May-June 1965, under the title "Influências étnicas y culturales en el Brasil". Past relations are described by a Japanese scholar, Kiichi Matsuda, in *The relations between Portugal and Japan* (Lisbon: Centro de Estudos Históricos Ultramarinos, 1965).

*Hispanic shorts miscellaneous*.—Miguel Ángel Asturias, Guatemalan novelist in exile, was the French candidate for International President of the P.E.N. clubs which held their Congress at Bled, Yugoslavia, July 1st. Apparently, the French hoped Asturias would win by drawing the francophile, russophile, and Spanish-speaking votes among the writers of the world (NYT, 5/23/65). In the end, Asturias was withdrawn and Arthur Miller, American playwright, was elected (G.O.S.)—Osvaldo Ríofrancos, of Argentina, initiated the Spanish Mobile Theater as part of the Shakespeare Festival in New York's Central Park. Ríofrancos started with "Theater in the Street" in 1962, he produced two García Lorca plays in 1964, as part of Joseph Papp's Festival, and has hopes for a permanent Spanish theater in New York (NYT, 6/1/65)—"La Tía Tula," Spanish film based on the novel of Unamuno, was very favorably reviewed (NYT, 6/3/65 and other sources) and turned out to be quite successful.—Jack Weiner, of the University of Indiana, American exchange student in the USSR, collecting material for his dissertation on the Spanish Golden Age Theater in Russia, was expelled for "activities hostile to the Soviet state." It seems, the United States had expelled two Russians studying at Illinois and AATSP's Jack Weiner had to pay for it. (UPI, 6/26/65)—"The Cross and the Sword,"

symphonic drama of Paul Green, Pulitzer Prize winner of 1927, opened the celebration of the 400th anniversary of the founding of St. Augustine, Florida, by Pedro Menéndez, who is the protagonist in the play. It was successfully staged in an outdoor amphitheater near the old Spanish fort. (NYT, 6/30/65).—An old New Frontiersman, David Bronheim, 33, long connected with the Alliance for Progress, was appointed its Deputy Coordinator, under Jack H. Vaughn, who is also Assistant Secretary for Inter-American Affairs. (NYT, 7/4/65).—"Project Camelot," for American sociologists a routine experiment in behavioral sciences, prepared by American University in Washington and sponsored by the Department of Defense, was called off when it caused dismay and violent criticism in nationalist, leftist, academic and government circles in South America, especially in Chile. No wonder, it did, because the subject of this innocent research was the "potential for internal war" and the role of the army in counter-insurgency! (NYT, 7/8/65)—The leading feature of the NYT *Book Review* of 7/11/65, "Speaking of Books" bears the subtitle "Hemingway's Finca." Paul Hofmann describes "La Vigia" as it is today. He finds it unchanged, well taken care of, and visited by 1000 sightseers per month.—"An Evening of Latin American Music, presented by the Metropolitan Opera at New York's Lewisohn Stadium, was an evening of fun, according to the NYT, 7/19/65. It included music of six countries and the Cuban classic "Cecilia Valdés," operetta by Roig, based on the novel by Villaverde. The applause during the overture suggested that it might be the unofficial anthem of "Cuba-B.C."—Uruguay almost became the victim of a hoax, when a mysterious capitalist, who called himself Morgan and intimated that he was from Texas and a friend of LBJ, offered to lend the La Plata republic \$130 million, which sounded interesting, but later disappeared leaving no address (NYT, 7/24/65).—"El Gaucho Martín Fierro" will be the new name of the old U.S. ship "President Polk" which was sold to Argentine interests to become a cattle carrier.

(NYT, 8/2/65).—The Festival of Two Worlds, in Spoleto, Italy, this year added an International Poetry Reading Week. It included the Spaniards Rafael Alberti, José Hierro and José Ángel Valente, as well as Pablo Neruda. The great Chilean Communist poet looked "like a prosperous businessman", according to the NYT *Book Review* of 7/25/65.—Statistics on the most popular playwrights on U.S. campuses during 1963/64 show 20 favorites. Interesting enough, García Lorca, although 19th, appears in this select group with 5 plays (NYT, 8/7/65).—The same day, the *New York Times* featured on the first page of its second part an illustrated report on the "Spanish Alps." The term refers to the section of the Catskills where New York's Puerto Ricans spend their vacations. The area near Plattekill is known for its lively nights, dead mornings and the Spanish signposts on its road junctions.—*Buenhogar con Goodhousekeeping* will have a Mexican and a Caribbean edition this fall. The title shows the translation problem involved in this venture (NYT, 8/16/65).—London Records has put out a collection of Spanish zarzuela music on two LP disks which are highly praised in NYT, 8/15/65.—The history, holdings, and activities of the Instituto Ibero-Americano of Berlin, described by its director, Hans-Joaquim Bock in a 1964 pamphlet, recently received, are an indication of the strong, renewed German interest in Latin America.

*Spanish Teatro de Cámara.*—David Valjalo, a Chilean resident of Southern California, has done much in recent years to spread Hispanic culture through his Teatro de Cámara and poetic readings, mainly at colleges and universities, e.g. most recently during the Unamuno celebration at UCLA last fall.

G. O. S.

*Latin-American Book Club.*—"Charles Frank, owner of Charles Frank Publications, New York publishing firm, is starting a new book club, the Latin-American Book Club. The new club's purpose is to

offer a list of books about all aspects of Latin-America for discount sale to individuals, schools, libraries, and institutions. Members will pay a small annual fee. The club, which is the first book club to concentrate solely on Latin-America is located at 432 Park Avenue South, New York 10016 (same address as the publishing firm); telephone MU 5-3947" (*Publishers' Weekly*, March 29, 1965, p. 29).

G. J. E.

*"The Latin American Times."*—On June 30, 1965, the first issue of *The Latin American Times* was published in New York City. An 8-page, full-size newspaper, appearing Monday through Friday, the journal's subscription price is \$50 per year, and its office is at 235 East 42nd St., New York, N.Y. 10017. This is the first time in history that a periodical devoted entirely to Latin American news has been published, and all our members will wish this new venture well. An examination of the first six weeks' issues of the paper discloses fairly wide news coverage, principally political and economic, with cultural and artistic news appearing as fragmentary items. This is not surprising, since one suspects that the majority of the newspaper's readers will be business men. Editorial policy seems to be rather middle-of-the-road. The same orientation, with occasional conservative overtones, characterizes the news articles. Despite whatever shortcomings *The Latin American Times* may have, however, its uniqueness requires that every college, university, and public library should subscribe to it.

R. G. M.

*"Cuadernos" to cease publication.*—A laconic, unobtrusive note on p. 2 of the August 1965 issue of this outstanding monthly reads as follows:

La dirección de *Cuadernos* comunica con pena a sus lectores que la revista suspenderá definitivamente su publicación en el mes de setiembre próximo por decisión del Congreso por la Libertad de la Cultura, bajo cuyos auspicios ha venido publicándose. La edición de setiembre, con la que *Cuadernos* llega al número 100, será extraordinaria, y a ella contribuirán algunos de



los más grandes escritores de América y Europa.

Thus, less than a year after the lamented disappearance of the *Hispanic American Report*, another one of the few independent voices which spoke to the hemisphere is silenced. In these times it is a loss which few Hispanists can afford. Under the direction of Germán Arciniegas and an able staff, *Cuadernos* carried articles by many distinguished writers of the Americas and Europe who dealt with a variety of topics in an enlightened and liberal way. *Cuadernos* grew to be a vehicle for the best of ideas and the most interesting of debates produced by many of the leading minds of the Hispanic world. It will be sorely missed. Por tanto, no le digamos *Requiescat in pace* sino que renazca pronto a una *vita nuova*, más sana y fecunda que la primera.

R. G. M.

*New journals.*—Centro de Sociología Comparada del Instituto Torcuato di Tella, of Buenos Aires, launched this spring *Revista Latinoamericana de Sociología*. The latter invites news on research completed or in progress, as well as on seminars and meetings. In musicology, the Inter-American Institute for Musical Research at Tulane has started publication of an international journal.

*Oregon publicizes Zorrilla de San Martín.*—Julio Ricci, Assistant Consultant on Foreign Languages, Department of Education, State of Oregon, distributed this June, as a public service, significant excerpts of the essay "Ariel y Calibán Americanos" by the Uruguayan poet, orator, and statesman, Juan Zorrilla de San Martín. As the title indicates, the author aimed to counteract José Enrique Rodó's criticism of the United States by demonstrating that North Americans are just as humanistically oriented or more so than Latin Americans. Zorrilla de San Martín's essay is indicative of his staunch Catholicism; it must have been written in the twenties. One can only regret that the Oregon circular gives the wrong date for the publication of *Ariel*, which caused a profound stir fifteen years earlier than stated and

which is now quite dated, namely 1900.

*Reviews on review.*—The Soviet journal devoted to foreign literatures, the ecumenical *Inostrannaia Literatura* concluded 1964 with many Hispanic items. The October issue featured Joaquín Gutiérrez, of Costa Rica, and Gustavo Carrera, of Venezuela. November 1964 included translations of the old favorite, Nicolás Guillén of Cuba, Carlos Augusto León, of Venezuela, and David Alfaro Siqueiros, of Mexico. The December issue was largely devoted to Spain, with contributions of Juan Goytisolo, Ricardo Domenech, a whole series of poems by contemporary authors, a novel, *El capirote*, by Alfonso Grosso, and a play of Alfonso Sastre, *Tierra roja. La Torre*, XII, 48 (1964) maintains the high level of this Puerto Rican journal. Among others appear articles of Casaldueño ("Un personaje del *Cantar de Mío Cid*"), Schraibman ("Variantes de la novela en el tranvía de Galdós"), F. Díaz Plaja ("El día de un caballero en la España del siglo XVI") and D. W. Foster ("Adiciones y suplemento a la bibliografía de Unamuno"). *Cuadernos hispanoamericanos*, No. 182, of this year, has an interesting article by Andrés Sorel on Alejo Carpentier. Venezuela's fine *Revista Nacional de Cultura* carried "Rómulo Gallegos, creador de la literatura nacional," by our own Lowell Dunham (#164), a survey of Peruvian letters in 1962 and 1963 by Estuardo Núñez (#165), as well as an article on the folklore of "brujerías y contraembujamiento". Number 166, still of 1964, included David William Foster's "La Tierra de Alvargonzález" and "Oración por Marilyn Monroe" by the Nicaraguan priest Ernesto Cardenal, now living in Colombia. Also worth noting is Harvey Johnson's article on Brazilian Writings in English translation, in *The Americas*, XXI, 3 (1965). PAU's *Revista Interamericana de Bibliografía*, XV, 1 & 2 (1965) contains a.o. an article by C. Solórzano on the Teatro Universitario in Mexico and Irving's study of *El señor Presidente*, based on a paper of the 1963 AATSP meeting. The March 1965 issue of *Américas* has an

Interview-article by Armando Alonso Piñeiro with Jorge Luis Borges and a comparison of *La vorágine* with *Green Mansions* by E. S. Urbanski. *Insula*, 220, of March 1965, is dedicated to the 50th anniversary of the death of Francisco Giner. *Papeles de Son Armadans*, CIX (April 1965) studies the Catholicism of Jovellanos in "Escolásticos e innovadores a finales del siglo XVIII" by José Caso González. No. CX includes an "Encuesta"—"En los ochenta años de Américo Castro." *Sur*, 293 (Marzo-Abril 1965) is a survey of the Latin American scene, in 17 articles by noted authors dealing with individual countries. "Costa Rica without Ashes", illustrated, will delight Hispanoamericanists, in the July issue of the *National Geographic*. Continuing its new editorial policy, the entire number 2, volume 80, of *MLN* is devoted to Peninsular literature. The March and April issues of the *Modern Language Journal* (XLIX, 3 and 4) are devoted to the problem of Bilingualism. *Modern Drama* keeps up its interest in García Lorca. VIII, 1 (1965) includes "Yerma: The Tragedy of Unjust Barrenness," by Robert E. Lott. The March issue of *Revista de la Universidad de Mexico* features a novel by Vicente Huidobro and a short dramatic work by the rising Elena Garro. In the June number I noted E. Rodríguez Monegal's article on Carlos Martínez Moreno, the new Uruguayan novelist, whose *El paredón* (Barcelona, Seix-Barral, 1963) was highly successful.—Olga Ferrer writes in the Summer 1965 issue of *Books Abroad* on her impressions of the theater in Russia. Among the foreign items on the repertoires she noted Lope de Vega, Alfonso Sastre, and a Uruguayan folklore ensemble.—Spectacular *Humboldt*, the German review devoted to Hispanic America, continues to be a feast to the eye, to the mind, and the heart—Numbers 21 and 22, 1965. 21 mainly deals with education; among the many items of interest in 22, let it suffice to cite Moldenhauer's article on German-Argentine literary relations.—*ACLS Newsletter*, XVI, 5, of May 1965, in its survey of computerized research in the Humanities, shows the following colleagues engaged in projects of

Hispanic interest: R. J. Glickman, Toronto; J. E. Keller, North Carolina; G. E. McSpadden, George Washington; R. R. Stinson, also N.C.; A. M. Pollin, N.Y.U. The subjects, obviously, deal with elements, concordance, lexicon, or bibliography.

G. O. S.

*Current and choice Hispanica.*—If it is true that books can be active agents in improving understanding between cultures, then we all should be heartened by the upsurge in the publishing of books with Hispanic themes which has been noted in these columns in recent years. Currently, with inter-American relations in a critical state, any signs of potential improvement are very welcome, and more and better books are such sign. In the past year or so, many good titles have appeared in the Hispanic field, and the following are among the best. They are recommended for personal acquisition and library purchase.

Books with an art theme (art, architecture, photographs) are outstanding. The loveliest of all is *Treasures of Ancient America*, created by Albert Skira for *Horizon* magazine and distributed in the U.S. by the World Publishing Co., 2231 W. 110th St., Cleveland, O. Price, \$29.50. A huge volume (11x13 in.) sturdily bound in crimson cloth, the book's dust jacket (a perfect color reproduction of a Toltec figure covered with mother-of-pearl mosaic) sets the tone for the entire work. There are maps, 145 illustrations with 85 in full color, and a text by S. K. Lothrop of the Institute of Andean Research. No less than 31 areas of Mexican, Mayan, Central American, and Peruvian Indian cultures are represented, and there are almost 400 entries in the Index of Names and Places. Truly a monumental and beautiful work!

Large and lovely, too, is *The Presence of Spain* (New York: Harcourt, Brace & World, 1964. 119 pp. Cloth. \$15.00), with an eloquent and evocative text by James Morris, and 18 full-color and 105 black-and-white photographs by Evelyn Hofer. The text and the illustrations fuse mar-



velously well to create an unforgettable book which communicates the present and past *vivencia* of Spain in a way probably never before accomplished.

Smaller and less impressive, but a good survey of Spanish art by a peninsular art historian is José Gudiol's *The Arts of Spain* (New York: Doubleday, 1964. 318 pp. Cloth. \$7.95). There are seven chapters, chronologically organized, and 162 illustrations, 62 of them in color.

Mexico, contemporary and colonial, is the subject of three big, handsome books. *Mexican Homes of Today* by Verna Cook Shipway and Warren Shipway (New York: Architectural Book Publishing Co., 1964. 250 pp. Cloth. \$12.95) is filled with hundreds of black-and-white photographs of interiors and exteriors showing the marvelous blending of the Indian, Hispanic, and modern which characterises so many Mexican homes. Texts by the authors. John McAndrew's *The Open-Air Churches of Sixteenth-Century Mexico* (Cambridge: Harvard Univ. Press, 1965. 755 pp. Cloth. \$15.00) deals with the development of the unique and often lovely open-air churches during the Conquest of Mexico as a quicker and more efficient means of Christianizing the Indians, and is chock-full of more than 300 photographs, drawings, prints, and maps, plus fifteen chapters of text. Less attractive artistically and on a more popular level than the above books, Bertha Kitchell Whyte's *Seven Treasure Cities of Latin America* (New York: October House, Inc. 1964. 286 pp. Cloth. \$15.00) takes one on a tour by word and photograph through San Juan, P.R.; Mérida, Yucatán; Cartagena and Tunja, Colombia; Quito; Lima and Cuzco. In 1963 eminent historian Samuel Eliot Morison, biographer of Columbus, and Mauricio Obregón, pilot and former Colombian Ambassador to the U.S., decided to retrace Columbus' voyages from the air. *The Caribbean as Columbus Saw It* (Boston: Little, Brown & Co., 1964. 252 pp. Cloth \$8.95) tells their fascinating story in eleven chapters illustrated by almost 300 black-and-white photographs.

Mexico's Fondo de Cultura Económica, currently the most dynamic publishing

house in the Spanish language, continues to produce books in many fields.

Handsome and big, beautifully printed and illustrated with color and black-and-white reproductions, and independent in critical evaluations is Luis Cardoza y Aragón's *México: Pintura de Hoy* (9½x11 in. 1964. 150 pp.), which treats principally of Mexican painting since the Revolution. Of comparable quality, and filling a long-standing need, is the 1965 Spanish translation of Oscar Schmieder's German original (1963), *Geografía de la América Latina* (645 pp. Cloth), one of the very few general geographies of Latin America now in print.

In the field of economics two recent titles are of interest. Joseph A. Kahl has edited *La industrialización en América Latina* (1965. Cloth. 568 pp.), which brings together 22 studies by Latin American and U.S. sociologists polarized around four themes: population, labor force, social stratification and mobility, and social and political integration. The articles consider social and economic theories and their application to Latin American reality, and such thorny issues as tax policies, foreign investment capital, and governmental versus private enterprise financing, etc., are not neglected. Much shorter, more pointed, and limited to recommendations made by four Latin American economists (José Antonio Mayobre, Carlos Sanz de Santamaría, Felipe Herrera, Raúl Prebisch) and the Comisión Económica para América Latina, is *Hacia la integración acelerada en América Latina* (1965. 195 pp. Paper). Latin American governments, as prime movers, are urged to adopt policies leading rapidly to the establishment of a viable Latin American Common Market and a Free Trade Association for these countries. Thus governments rather than the private sector are seen as the agents needed to accelerate growth and integrate Latin America's economy rapidly enough to avoid the threat of widespread radical and revolutionary "solutions." Needless to say, this view enjoys greater support from its proponents than from most private entrepreneurs in Latin America and the U.S.

There is a long list of FCE titles in the

field of literature. Notable is the volume *Novelas de Federico Gamboa* (1965. 1516 pp. Cloth), issued in the centenary year of the author's birth and containing the texts of his seven novels, all of them now landmarks in Mexican literature. Julio Torri, born in 1889 and a member of Mexico's famed and influential *Generación del Ateneo*, in *Tres libros* (1964. 184 pp. Cloth) collects his prose and poetry spanning the years 1917-1940. In these brief pieces irony reigns and intelligence always tempers sentiment, Torri's love of life notwithstanding. Efrén Hernández (1904-1958) is a Mexican writer best known for his short stories, but he also wrote novels and verse. Most of his writings are collected in his *Obras* (1965. 430 pp. Cloth), to which is added a critical bibliography. Of him Alí Chumacero writes; "Acaso nadie, en las letras mexicanas de los últimos lustros, haya redactado sus textos con tal semejanza consigo mismo, con tanto amor por su íntimo impulso afectivo."

The "Letras Mexicanas" series of the Fondo continues to grow, and now numbers some 80 volumes. *Música concreta* (1964. 150 pp. Cloth) by Amparo Dávila and *Los errores* (1964. 354 pp. Cloth) by José Revueltas are a collection of short stories and a novel, while Gabriel Zaid's *Seguimiento* (1964. 88 pp. Paper) is poetry and poetic prose. José Cárdenas Peña, *Los contados días* (1964. 70 pp. Paper), and José Gorostiza's *Poesía* (1964. 150 pp. Cloth) are books of verse by well-known poets.

The FCE's popular-priced paperback series, "Colección Popular," also adds titles rapidly, some original, some reprints. Among recent notable books in the series are Luis Cardoza y Aragón's *Guatemala. Las líneas de su mano* (CP66. 1965. 424 pp.); Rodolfo Usigli's play, *Corona de luz* (CP64 1965. 226 pp.); Miguel de Unamuno, *Antología* (CP62. 1964. 394 pp.); Carlos Solórzano's *El teatro hispanoamericano contemporáneo*, 2 vols. (CP60, 61. 1964. 420, 360 pp.); Ezequiel Martínez Estrada's *Antología* (CP59. 1964. 394 pp.).

Editorial Studium, México, D. F., directed by the dynamic Pedro Frank de

Andrea, over the past decade has made extremely important contributions to the study of Hispanic literature and culture, particularly in the Spanish American field. New titles flow steadily from Studium, and the imprint "Ediciones De Andrea" is found on an increasing number of valuable critical studies, anthologies, and fictional works. Many of these books are reviewed or noted in various departments of *Hispania*. No library (especially those in colleges and universities) should be without the volumes included in the "Colección Studium" (criticism), now numbering over 50, the "Antologías Studium," now 9 in number, and the "Manuales Studium" (literary history), likewise numbering 9. There are also many good works of fiction and nonfiction among the "Biblioteca Mínima Mexicana" (35 vols.) and "Los Presentes" (96 vols.). Studium's book sales service is rapid and efficient, and its stock of Latin American titles is large. Address: Apdo. 32-079, Adm. 32, México 1, D. F.

Notable in Chilean publishing is the Editorial Orbe of Santiago, publisher among other distinguished novels of Andrés Sabella's *Norte Grande*, a story of the nitrate fields and the subject of a *polémica* when it first appeared in 1944. Orbe's books encompass biographies of outstanding Chileans, collections of short stories, novels (particularly historical novels), poetry, art criticism, constitutional studies, economic studies, etc. And on the firm's list of authors appear such well-known names as Mariano Latorre, Francisco Coloane, Enrique Bunster, and Luis Durand. Address: Casilla 13171, Santiago de Chile.

North of the border, recommended books from U.S. presses dealing with Latin America and Spain include the following:

William Manger, ed., *The Two Americas. Dialogues on Progress and Problems* (New York: P. J. Kenedy & Sons, 1965. 144 pp. Cloth. \$4.50), eight articles by noted U.S. and Latin Americans on hemisphere issues;

Miguel H. Viteri, *For a Federated Latin America* (New York: Exposition Press, 1965. 115 pp. Cloth. \$3.50), federation



based on a free economy and individual initiative as a safeguard against radical, revolutionary "solutions."

John D. Martz, ed., *The Dynamics of Change in Latin American Politics* (Englewood Cliffs, N.J.: Prentice-Hall, 1965. 283 pp. Cloth. \$6.00), twenty-seven articles, three by Latin Americans and the remainder by U.S. professors, presented as a book of basic readings for courses in Latin American politics;

John J. Johnson, ed., *Continuity and Change in Latin America* (Stanford, Calif.: Stanford Univ. Press, 1964. 282 pp. Cloth. \$6.75), an excellent compilation of nine substantial papers concerned with the factors, groups, and attitudes which facilitate or delay evolution in Latin America;

François Houtart and Emile Pin, *The Church and the Latin American Revolution* (New York: Sheed & Ward, 1965. 264 pp. Cloth. \$5.95), English translation of French original, which maintains that "progressive forces are winning out in Latin American Catholicism" and that the Church "can be an inspirational force in development";

Harry Bernstein, *Venezuela and Colombia* (1964. 152 pp. Cloth. \$4.95); Arthur P. Whitaker, *Argentina* (1964. 184 pp. Cloth. \$4.95), two volumes in Prentice-Hall's series "The Modern Nations in Historical Perspective." Also available in paperback at \$1.95 each;

Pat M. Holt, *Colombia Today—and Tomorrow* (New York: Praeger, 1964. 209 pp. Cloth. \$5.50), view of the country gained from discussions with peasants, Peace Corps workers, labor leaders, churchmen, aristocrats, and the military;

A. Curtis Wilgus, ed., *The Caribbean: Mexico Today* (Gainesville: Univ. of Florida Press, 1964. 232 pp. Cloth. \$7.50), fine multifaceted picture of Mexico which brings together 21 contributors. Vol. 14 in the Univ. of Florida's Caribbean Conference Series.

There are reprints and translations of interest, too:

William T. Brigham, *Guatemala, the Land of the Quetzal* (Gainesville: Univ. of Florida Press, 1965. 453 pp. Leather.

\$10.00), a facsimile reproduction of the original 1887 edition;

Luis de Satau Monteiro, *A Man of Means* (1965. 188 pp. Boards. \$3.95); Torcuato Luca de Tena, *Another Man's Wife* (1965. 309 pp. Boards. \$5.95); José Donoso, *Coronación* (1965. 262 pp. Boards. \$4.95), three translations of works by Portuguese, Spanish, and Chilean novelists, all issued under Knopf imprint;

Julio Cortázar, *The Winners* (New York: Pantheon Books, 1965. 374 pp. Cloth. \$5.95), translation of a prize-winning novel by an Argentine;

Francisco Romero, *Theory of Man* (Berkeley: Univ. of California Press, 1964. 324 pp. Cloth. \$8.00), translation of the late Argentine philosopher's *obra maestra*;

Margot Arce de Vázquez, *Gabriela Mistral. The Poet and her Work* (New York: New York Univ. Press, 1964. 158 pp. Cloth. \$4.00), English version of Spanish original, published in 1958;

Raúl Silva Castro, *Pedro Antonio González* (Berkeley: Univ. of California Press, 1964. 62 pp. Paper. \$1.50), biographical-critical study of a Chilean *modernista* poet;

Alexander McKee, *From Merciless Invaders* (New York: Norton, 1964. 291 pp. \$6.50), vivid account of the Armada, pieced together by a contemporary British author from reports of more than one hundred 16th-century witnesses, both Spanish and English.

Good books on education in the Latin American nations are hard to come by, and two recent ones are timely and welcome: Harold R. W. Benjamin, *Higher Education in the American Republics* (New York: McGraw-Hill, 1965. 224 pp. Cloth. \$10.00), and Frederick Harbison and Charles A. Myers, *Manpower and Education* (New York: McGraw-Hill, 1965. 343 pp. Cloth. \$9.00), with chapters 1, 2, 3, and 4 devoted to education in Argentina, Peru, Chile, and Puerto Rico. Worthy of special mention is *Student Politics in Latin America*, edited by David Spencer and published by the United States National Student Association. Mr. Spencer, USNSA's Latin American Assistant, has brought together in the first section 14 papers on various aspects of stu-

dent thought and action in Latin American universities (three written by himself) and, in the second section, 16 "case studies" in the same general area. There is a useful bibliography on pp. 283-287, and Mr. Spencer's "Concluding Remarks" are well worth pondering by all those who have the future of our hemisphere at heart. The book deserves much wider diffusion than it will probably receive.

Paperbacks related to Latin America continue to appear in substantial numbers:

Jay Mallin, *Caribbean Crisis* (New York: Doubleday, 1965. 101 pp. \$1.00), a newsman's report on the Dominican conflict which sees it as caused largely by "Castro-trained Communists";

Arthur P. Whitaker, *The United States and the Independence of Latin America, 1800-1830* (New York: Norton, 1964. 630 pp. \$2.95), reprint of original 1941 edition;

Magnus Mörner, *The Expulsion of the Jesuits from Latin America* (1965. 207 pp. \$2.50); Richard M. Morse, *The Bandeirantes* (1965. 215 pp. \$2.50); R. A. Humphreys and John Lynch, *The Origins of the Latin American Revolution* (1965. 308 pp. \$2.50); T. Lynn Smith, *Agrarian Reform in Latin America* (1965. 206 pp. \$2.50); four more titles in the growing and valuable Knopf series "Borzoi Books on Latin America," issued under the general editorship of Lewis Hanke;

Albert O. Hirschman, *Journeys Toward Progress* (1965. 397 pp. \$1.45); Paul Westheim, *The Art of Ancient Mexico* (1965. 260 pp. \$1.95), two reprints in the Doubleday Anchor series;

Martín Luis Guzmán, *The Eagle and the Serpent* (1965. 386 pp. \$1.45), the famous novel of the Mexican Revolution in a translation by Harriet de Onís, Doubleday Dolphin C454.

R. G. M.

*Miscelánea iberoamericana*.—Carlos Fuentes, *Cantar de ciegos* (México, D. F.: Joaquín Mortiz, 1964. 209 pp. Paper), the Mexican novelist's latest work, consisting of seven short stories; Mauricio de la Selva, *Diálogos con América* (México, D. F.: Cuadernos Americanos, 1964. 160 pp. Paper. \$1.50), interviews with some nineteen writers, U.S. and Latin American; Raquel Banda Farfán, *Amapola* (México, D. F.: Costa-Amic, 1964. 152 pp. Paper), twenty short stories; Ester Ljungstedt, *Un prosista chileno: José Santos González Vera* (1965. 112 pp. Paper); Sverker Arnoldson, *Los momentos históricos de América* (1965. 110 pp. Paper); Gustaf Fredén, *Tres ensayos cervantinos* (1964. 72 pp. Paper), three recent publications of Sweden's Instituto Ibero-Americano; Luis Beltrán Guerrero, *Perpetua heredad* (Caracas: Ministerio de Educación, 1965. 320 pp. Paper), studies of noted Venezuelan writers; Ernesto Sábato, *Sobre héroes y tumbas* (Buenos Aires: Editorial Sudamericana, 1965. 480 pp. Paper), novel, and *El escritor y sus fantasmas* (Buenos Aires: Aguilar, 1964. 284 pp. Paper), essays, both by one of Argentina's leading authors; Mario Benedetti, *Literatura uruguaya, siglo XX* (Buenos Aires: Editorial Alfa, 1963. 176 pp. Paper); Carlos Manuel Pellecer, *Memoria en dos geografías* (México, D. F.: Costa-Amic, 1964. 522 pp. Paper), detailed memoirs of a Guatemalan who now lives in Mexico in exile; Sergio Mondragón, *Yo soy el otro* (México, D. F.: El Corno Emplumado, 1965. 48 pp. Paper), Spanish-English versions of a poem by one of the editors of *El Corno Emplumado*, Mexico's bi-lingual poetry quarterly.

R. G. M.



# BOOKS OF THE HISPANIC WORLD

Conducted by IRVING P. ROTHBERG\*

SERÍS, HOMERO, *Nuevo ensayo de una biblioteca española de libros raros y curiosos*. Fascículo primero A-B. New York: Hispanic Society of America, 1964, Paper. xxii + 223 pp.

In a brief review it is impossible to do justice to the erudition and bibliographical knowledge displayed by Homero Serís, who writes that "A mí me incumbe sólo coleccionar en este *Nuevo Ensayo* los datos de los libros raros y curiosos de los cuales no hayan tratado ni Gallardo ni los demás bibliógrafos conocidos, aun cuando en ciertos casos, muy señalados, he insistido en la descripción, si la anterior es muy incompleta, o de segunda mano, o la nueva presenta variantes. Me interesa hacer constar que todos los libros aquí reseñados han pasado por mis manos" (p. xviii).

Many of the entries are veritable treatises that summarize or add to our knowledge, perhaps reprint for the first time or otherwise bring together much data from scattered sources. Such an entry is that for the *Historia del Rey Apolonio*, Zaragoza? 1488? pp. 80-115. After describing in detail this early example of Spanish printing, Serís discusses "La historia de Apolonio: texto en prosa del siglo xv"; he then reprints for the first time *La novela de Apolonio* to which is appended "Observaciones sobre la lengua de la *Historia de Apolonio*" by Tomás Navarro. The study of Francisco Balbi de Correggio's *Abencerraje* (in verse, Milán, 1593, pp. 148-168) is another example of a scholarly essay that deals with the author's life and works. There is also a discussion of "El Moro de Granada en la literatura."

Manuscript materials are printed for the first time in several entries. Thus pp. 115-121 contain the text of seven letters that Marcelino Menéndez y Pelayo wrote to the Cuban D. José de Armas y Cárdenas as well as a letter from Armas y Cárdenas to the librarian of the Hispanic Society of America concerning them. These should be of interest to students of the life of Menéndez y Pelayo.

It would be assumed that the completed work would be provided with an index; an index to the individual parts would prove most helpful.

All students of Spanish literature will be indebted to both Serís and the cooperating institutions for this work of great scholarship, for, as the subtitle indicates, it was "formado en presencia de los ejemplares de la Biblioteca de The

Hispanic Society of America en Nueva York y de la Ticknor Collection en la Biblioteca Pública de Boston." From this, others may increase their knowledge or find little studied topics and authors on whom they may write theses and dissertations. It is to be hoped that other parts of this *Nuevo ensayo* are completed and can soon be published.

HENSLEY C. WOODBRIDGE

*Southern Illinois Univ.*

GIL BENUMEYA, RODOLFO, *España dentro de lo árabe*. Madrid: Editora Nacional, 1964. Paper. 167 + xi pp.

This book is hard to evaluate. The author attempts to explore affinities between the Arab world of today and Spanish culture, and he takes us on a tour beginning in Spain and ending in Syria. His evocative maternal surname, that of the last claimant to the suppressed throne of Granada during the War of Alpujarras in the middle of the sixteenth century and likewise of the Banū-Umayya or Umayyads of the Cordobese caliphate, may explain his interest. Yet the book becomes both a travelogue and a hodgepodge.

This tendency begins with the author's discussion of the name Madrid (p. 4) with he derives from *majri* meaning 'source,' 'spring,' but without explaining how the final *t* is velarized and not the sign of the feminine as one would expect. He could have explained more easily how Córdoba is Phoenician in origin and is thus another early Semitic settlement in Iberia. He does insist that the Arabs ruled over a united Spain (p. 18) and how Granada is not to be found in the Alhambra (p. 23). In the chapter on the "Impulso y dispersión del Islam andaluz" (p. 75), he also shows how Spanish Islam thrived and spread.

The part of the book dealing with Morocco is best: Gil Benumeya knows that country. Spaniards have served in Moroccan armies over the centuries (p. 72). He twins its cities, beginning with Ronda and Tetuan (p. 34). A whole chapter deals with the latter proud city with its noble families; it was founded in 1312, destroyed in 1400 and refounded around 1492 with refugees from Granada who were later reinforced in the final expulsion of 1610. With her twin port of Salé, the present capital of Rabât (p. 49) lies white and gleaming by the sea, with its own Giralda, the Hasan tower. Both cities have *cabildos* in the Spanish manner, and Spanish surnames are to be found here. Fez is bourgeois (p. 57) and was founded in the early ninth century by Spaniards and other settlers from Qayrawān in present-day Tunisia. The Qarawiyyin University which grew out of the latter's mosque is the oldest university still functioning anywhere. Its venerable student dorms deserve to be refurbished in a philanthropic and cultural

\* Reviews of no more than 500 words of books whose primary interest is not pedagogical will be included in this department and will be listed in the annual index. Please send reviews, styled as such, to the Review Editor, Prof. Donald Bleznick, Spanish Dept., Penn State Univ., University Park, Pa.

gesture. Marrakūsh by the southern Atlas (p. 67) contrasts with Fez as a twin capital; its Kutubiyya or "Book" Tower is another sister of Giralda, built at the same time in the late twelfth century during the Muwahhid or 'Almohad' era.

We pass on to Algiers (p. 79) which stretches along the coast just as Tilimsān, the capital of western Algeria for centuries, crouches on her hills remembering her mystics. Modern times started for Algiers in 1531 with the arrival of the Barbarossa brothers, who were either exiled Spaniards or Greeks (p. 83). In 1870, the country was opened up to carpetbagging following the French defeat in the Franco-Prussian war; but when the Muslims were not allowed to participate, the French made their big mistake: as the Algerians were not integrated into their own country, eventually the only Europeans to remain were the Spaniards.

Tunisia has a Western history where Italian and Roman influences have been felt as well as Spanish (p. 96). Charles V's vandalism does not seem to have been mentioned to our author, sparing his feelings as a guest. Tunis understands the control of the western Mediterranean, for in ancient times it was Carthage (p. 89). Blue and white Jarba is also remembered as the Land of the Lotus Eaters in the travels of Ulysses.

In Egypt we find Spain once more, and the Nile becomes a sister of the Guadalquivir (p. 101). Spaniards have passed through Egypt over the centuries and feel at home there, just as the poet Ahmad Shawqi also visited Spain when he was exiled by the British (p. 123) and thus evoked Andalusia in his poems for today's Arabs. To indicate an error, the Shaykh Muhammad 'Abduh did not live in the eighteenth century (p. 133) but died in 1905.

We end up in Bethlehem (p. 137), Lebanon and Syria (p. 145); then go back to Madrid without visiting the Sudan, Arabia or Iraq, which influenced Spain profoundly under the 'Abbasids. Mr. Gil Benumeya does not know the East as intimately as he does North Africa, and his book ends in a tourist rave. In this it is disappointing despite its challenges, for this is the type of Arab studies which is much better for the tourist than for the scholar.

North Central College

T. B. IRVING

BALLESTEROS GAIBROIS, MANUEL, *Isabel de Castilla, Reina Católica de España*. Madrid: Editora Nacional, 1964. Paper. 271 pp. 250 ptas.

El historiador valora la personalidad humana de Isabel proyectándola previamente sobre el ambiente precursor de su reinado: caótico antagonismo feudal y aparición de una clase media ávida de protección. Un precedente asentó la autoridad de la futura reina: su negativa a destronar a su padre bajo presión de la nobleza insurgente. Su política de justicia rigurosa impuso a los nobles la idea de unidad nacional e inició la monarquía democrática cuando des-

poseyó a nobles de altos cargos sustituyéndolos por gente plebeya competente.

La actividad vital de la reina hace destacar los rasgos más salientes de su personalidad. La *mujer* se casó por motivo político: permanecer en territorio español, supeditando el amor al bien mayor de Castilla. Pero la *esposa* se enamoró hasta los celos; molesta por los deslices amorosos de Don Fernando, fue más estricta para con su prole espúrea (encerrada en el convento). A la *madre* le tocó apurar el cáliz del dolor: presencié la muerte prematura de sus hijos o su demencia (Juana la Loca); el fallecimiento de su único hijo varón le asestó el golpe que la consumió.

El retrato moral imparte fondo de religiosidad a su vida pública y privada. Al descubrimiento de América le atribuye el historiador carácter de cruzada religiosa porque la reina, anticipándose a los teólogos, repudió la idea de esclavizar a "las gentes mansas y desnudas" del Nuevo Mundo por considerarlas vasallas con dignidad humana y condición iguales a las de sus súbditos castellanos.

El libro contiene datos aclaratorios sobre: la instauración de la Inquisición, a despecho de la reina; la creación de la Santa Hermandad (para protección contra los soldados desbandados del ejército de su hermana que merodeaban por Castilla); la organización de la expedición de Colón (iniciativa personal de Isabel); la política imperial (cerco de Francia por alianzas matrimoniales); la cultura personal de la reina y de su Corte, así como su mecenazgo del humanismo renacentista español. Ballesteros resume el doble aspecto político del testamento isabelino: 1) La deuda de España a su reina: unidad nacional y un continente beneficiario del concepto de dignidad humana y de principios religiosos; 2) Su legado a los españoles, ejemplo de su patriotismo, cuya mayor satisfacción radica en una tarea realizada para el bien del país, bajo la égida del binomio tradicional de "España-Catolicidad."

El libro se armoniza con la sensibilidad histórico-cultural de nuestra época cuando analiza el pasado dentro de la espiritualidad isabelina. Suscita divergencias su deslíz al criterio del presente; atribuye a "motivos humanitarios" la expulsión de los hebreos: salvarles la vida protegiéndoles contra pogroms frecuentes, "camino mucho más civilizado que el emprendido por pueblos más modernos frente al mismo problema." Disipa el mito de las joyas personales de la reina: fueron empeñadas para reponer el erario público, exhausto por las guerras de Granada, y no para sufragar el descubrimiento de América. Al filólogo le interesará el texto original de las Capitulaciones Matrimoniales y del Testamento de la Reina.

Este estudio, erudito, contribuye a la mejor comprensión del reinado de los Reyes Católicos.

PAUL DESCOUZIS

California State College at Hayward



SHEPARD, SANFORD, *El Pinciano y las teorías literarias del Siglo de Oro*. Madrid: Editorial Gredos, 1962. Paper 224 pp.

En el libro de Sanford Shepard sobre el Pinciano tenemos un estudio no sólo de los conceptos literarios del más importante crítico de la época clásica española, Alonso López Pinciano, sino también una investigación del ambiente literario que permitió la fusión de la crítica de Aristóteles con la estética de la era de Cervantes y Lope. Cada idea del Pinciano es estudiada con el propósito de enseñar la manera en que la crítica literaria de la antigua Grecia se hizo parte orgánica de los conceptos del Siglo de Oro español. El autor se ocupa de la historia de las ideas literarias, el cambio que sufrieron en esta época y las razones para su vigencia en el período de apogeo de la literatura castellana. Analiza la influencia del empirismo renacentista sobre la literatura y el modo como el espíritu científico creó nuevas ideas estéticas. Estudia, en la parte dedicada al drama, el apoyo que tiene la comedia lopesca en la crítica aristotélica, que puede servir para su justificación teórica. También muestra cómo la nueva poesía de Góngora cabe dentro de la misma crítica. Se destaca aquí el paso del poema épico a la novela y cómo la teoría de la épica prepara la evolución del nuevo género novelístico. Shepard calibra la influencia de otros humanistas sobre la doctrina del Pinciano: la deuda del Pinciano para con Escalígero se estudia hondamente. La estrecha conexión entre el Pinciano y Huarte de San Juan revela que las consideraciones teóricas del Pinciano se basan en las ideas avanzadas de su época. La dependencia del Pinciano respecto de Torcuato Tasso en la teoría del poema épico se aborda cuidadosamente: al contrario de lo que afirma el conocido hispanista Riley en su reciente libro sobre la crítica literaria en Cervantes, Shepard prueba en varios puntos este influjo del Tasso sobre el Pinciano, de modo que hace innecesaria la suposición de que Cervantes aprendiera todas esas teorías en la lectura del Tasso, mientras que por otra parte estamos seguros de que había leído al Pinciano.

Otra parte del libro se dedica a las teorías literarias de los contemporáneos aproximados del Pinciano: Cascales, González de Salas, Juan de la Cueva, Carrillo y Sotomayor. Aquí se presenta un análisis de la estética de la época. Se estudia a los críticos para indicar la razón de sus varias actitudes, como ya se ha hecho en el caso del Pinciano. Se nos muestra la transformación del clásico aristotelismo a una crítica vigente para el Siglo de Oro. La técnica de Shepard en esta obra no es meramente fenomenológica, ya que, después de describir las ideas de Alonso López, nos descubre las actitudes que hacen inclinarse al Pinciano a una u otra alternativa. El autor no se limita a darnos la teoría del crítico sino también el porqué de su aceptación o exclusión. Así podemos entrar en el mundo vital de las ideas estéticas profesadas por el Pinciano en vez de conformarnos con observarlas como abstracciones recibidas de la

Antigüedad.

Este estudio sobre el Pinciano es de fundamental importancia para cualquier examen de la literatura clásica española, e incluso indispensable para el entendimiento de las muchas digresiones críticas de Cervantes en el *Quijote*, así como para comprender el puesto que tuvo el drama de Lope en la vida intelectual de su época.

*Adelphi Univ.*

RAFAEL BOSCH

LUND, HARRY, *Pedro Calderón de la Barca. A Biography*. Edinburg, Texas: Andrés Noriega Press, 1963. Paper. 128 pp.

This biography is a reworking of a doctoral dissertation rejected by the University of Madrid as "too non-conformist." The author, admitting its refusal by academic editors, now presents it in a private printing.

This version is one "with color added." The "color" consists largely of a vivid presentation of Calderón as swordsman and lover. Thus Prof. Lund seeks to convert into an asset what allegedly was the major liability in the original thesis.

Following the author's justification for publishing the book is a brief review of earlier studies of Calderón. Next comes an outline of the historical setting. With the biography proper that follows is intermingled a description of the family background, with a separate chapter devoted to each of the following: father, step-mother, older brother, and natural son. Quite a few plays are mentioned, and some are briefly discussed. The book ends with notes and index.

It is not hard to detect a lingering note of bitterness because of the treatment accorded this study by the Spanish university. Prof. Lund claims that Spaniards are reluctant to discuss the worldly aspects of Calderón's life, preferring to regard him as a model Christian. Just why they would be unwilling to admit blemishes in the character of Calderón while so cheerfully acknowledging the same blemishes in Lope is not explained. Calderón, it is true, was more theological than Lope, but it is doubtful that he was more religious. With Spaniards, greatness covers a multitude of sins, for which divine pardon is ever available. The real reason for the rejection, I fear, must be sought elsewhere. This reviewer attributes it to a dearth of substance.

Admittedly the book contains much knowledge, but little is added to the already known. Biographically, it barely goes beyond applying a magnifying glass to certain discreditable aspects of Calderón's life. Lund appears more interested in "that little bastard," a child born of an unknown mother when Calderón was in his late forties, than in the excellence of the father's achievements as poet and dramatist. With all the abundance of erudition, little that is really new has been unearthed, and with a writer of Calderón's stature there seems to be small reason to dwell unduly on his personal frailties. Some of Calderón's plays are described, but with no

pains to induce an appreciation of their excellence.

This is not to condemn the book completely. It is lively and makes interesting reading, but it has a patent anti-academic bias. The present reviewer might be accused of maintaining an academic bias in the face of a need for popularization, but what he really is censuring is what appears to him as pushing popularization to the point of vulgarization. Besides, errors in detail are legion, and only partially covered by the "fe de erratas."

With this, we concede that anyone unfamiliar with Calderón and his age will find in the book a rich fund of information, vividly presented. What a pity that we academics cannot take it in that form!

Queen's Univ.

HARRY W. HILBORN

BLEZNICK, DONALD W., *El ensayo español. Del siglo XVI al XX*. México: Colección Studium, 1964. Paper. 140 pp.

Prof. Bleznick has written a succinct outline of the Spanish essay, tracing the evolution of the genre from Fray Antonio de Guevara to the present. A short introduction on the nature of the essay defines its possibilities and is followed by a chapter on the sixteenth century humanists and religious writers; one on the seventeenth century represented by Quevedo and Gracián, with a brief but welcome nod in the direction of the early *costumbristas*; and one on the eighteenth century. The nineteenth century logically commands more space, for it encompasses the *costumbristas*, the Catholic apologists, and the critics Valera, doña Emilia, Clarín, Menéndez y Pelayo, along with Ramón y Cajal. Almost two thirds of the book is given over to the Generation of 1898 and the *hijos del 98* and *nietos del 98*, where we are truly confronted with an *embarras de richesse*.

Each century is introduced by a short historical and ideological sketch, while each of the major essayists is assigned a thumb-nail biographical account, a schematic summary of his principal ideas, and a list of his most significant works. There follows in each case a select bibliography of secondary sources which, along with the general bibliography and lists of studies on the essay and anthologies appearing in the back, constitute one of the most valuable features of this little volume. Such a *catalogue raisonné* of the growth of the Spanish essay could be an indispensable starting-point for any Hispanist interested in this versatile, jack-of-all-trades genre, and it is also to the author's credit that if his work encompasses an enormous amount of material and bristles with facts and titles, it avoids giving the impression of clutter.

This reviewer, however, is obliged to issue a caveat against certain errors which, it must be admitted, are almost inevitable in an undertaking of this scope. For instance, it is open to debate whether the principal reason for the spate of ascetic works in the sixteenth century

is the purist reaction of Catholic writers finding themselves free after eight centuries of religious wars (p. 15). Again, if the effect of Krausism on certain thinkers is given four pages, why is Julián Sanz del Río himself not given more than fleeting mention (p. 41)? It is time, also, to discontinue emphasis on Ganivet as ideologically the main forerunner of the Generation of 1898 (p. 55), since after all, Unamuno's essays, later collected as *En torno al casticismo*, were first published in 1895, two years before the *Idearium*. Nor it is true that Unamuno's desire to avoid classification prevented him from attacking Catholic orthodoxy (p. 58): one need simply read the official charges brought against him by the Church and its spokesmen.

In addition, it is a pity that in view of Zubiri's outstanding position in the philosophical picture of contemporary Spain, his very significant *Sobre la esencia* (Madrid, 1963) is not mentioned. Also, it was Dámaso Alonso, and not Amado Alonso, who wrote the *Góngora y el "Polifemo"* and Federico de Onís's famous anthology is of Spanish and Hispanic-American poetry, not literature in general. Finally, it is devoutly to be wished that some effort will be made to correct the spelling of some titles and authors' names, and that indication will be made of new editions of César Barja's volumes, del Río's history, and Madariaga's *Semblanzas*.

Queens College

MARTIN NOZICK

RUIZ RAMÓN, FRANCISCO, *Tres personajes galdosianos (Ensayo de aproximación a un mundo religioso y moral)*. Madrid: Revista de Occidente, 1964. Paper. 270 pp.

Este estudio toma la novela *Ángel Guerra* como base porque "a ella vienen a confluir caminos iniciados en anteriores obras y de ella parten otros que serán prolongados posteriormente" (p. 11). Su propósito es enfocar unos cuantos personajes galdosianos, sometiéndolos a una investigación detallada no sólo para cerciorarse de su mundo religioso y moral, sino también para penetrar hondamente en sus motivaciones psicológicas.

El ensayo consta de tres capítulos: en el primero empieza por esclarecer la infancia de Ángel Guerra, pasa luego a la crisis que determina su salida para Toledo, y concluye por sacar a luz el cambio sufrido por el protagonista en un apartado intitulado *La ruta de Don Quijote*. El segundo, que lleva el epígrafe "Los clérigos toledanos," estudia la cuestión del sacerdote en la obra de Galdós examinándola en tres períodos diferentes: 1) *El clérigo de 1870 a 1891*, en quien destacan la falta de vocación y la pobreza espiritual, salvo el padre Nones, 2) *El clérigo de 1891 a 1918*, donde señala que la concepción galdosiana del cura cambia radicalmente en las figuras del padre Gamborena y Nazarín, y 3) *La cuestión del anticlericalismo galdosiano*, donde Ruiz Ramón, en forma de conclusión, afirma lo siguiente: "Actualmente, para un



lector de buena fe, quiero decir, imparcial y recto de intención, la cuestión del anticlericalismo de Galdós carece de importancia; es más, no es tal cuestión. Sin embargo, tal anticlericalismo sigue funcionando como un tópico e impide en parte, como todo tópico, una visión sencilla y espontánea, no viciada de prejuicio, del pensamiento religioso de Galdós, problema éste mucho más apasionante [sic] y sustancial" (pp. 221-222). El último capítulo se titula "En torno al misticismo de Leré" y en él el autor se propone estudiar la trayectoria que conduce a Sor Lorenza; para lograrlo, le antepone a ella otras dos creaciones galdosianas: doña Paulita Porreño y Luis Gonzaga. Pudo haber dedicado más espacio a Leré misma, ya que sólo figura en unas diecisiete páginas, pero lo que presenta está bien desarrollado.

Habrán lectores que no van a estar de acuerdo con algunas de las conclusiones de Ruiz Ramón—como lo del anticlericalismo. Pero éste y alguno que otro punto parecido, por insistentes que sean a veces, son lo de menos, y el libro de Ruiz Ramón revela un acierto y entendimiento de Galdós que es un paso más por el camino de una mejor valoración del gran novelista de la pasada centuria.

De los muchos errores de ortografía, o erratas de imprenta, que se hallan a lo largo del texto, la mayoría carecen de importancia. Por otro lado, sí hay dos errores de bibliografía que deben ser corregidos: el artículo de Antonio H. Obaid (p. 269) intitulado "Galdós y Cervantes," apareció en 1958 y no en 1918 (quizá errata de imprenta), y el "Galdós e Inglaterra," en el número 82 de *Insula* de 1952, lleva el nombre de Antonio Mejía y no el de E. Salazar Chapela como dice el texto (p. 269).

ROBERT M. FEDORCHEK

Bowling Green State Univ.

VALDÉS, MARIO J., *Death in the Literature of Unamuno*. Urbana: University of Illinois Press, 1964. 173 pp.

According to Prof. Valdés, the aim of his study "is both philosophical and literary: to elucidate the philosophy of Unamuno in its relation to the death theme and to show how that thinking process is based on the esthetic experiences of death as created in the literature" (p. 1). The broad framework of the study is simple and clear: in Chapter One, the author studies the theme of death in Unamuno's philosophical essays, finding therein three perspectives; in Chapters Two, Three, and Four, he shows that these perspectives are given literary expression in Unamuno's narrative prose, plays, and poetry; in Chapter Five, he presents his conclusions. The three perspectives discovered in the essays are, in the author's words, "the affirmation of 'being' in a continuous effort" (p. 18), "the awareness of death by the personal *yo*" (p. 28), and "the re-creation of the *yo*'s thought in other *yos*" (p. 33). Prof. Valdés finds these three perspectives well represented

in three outstanding essays: the first perspective in *En torno al casticismo* (1895), the second in *Del sentimiento trágico de la vida* (1912), the third in *La agonía del cristianismo* (1925). I am not sure that Chapters Two, Three, and Four actually show how Unamuno's "thinking process is based on the esthetic experiences of death as created in the literature," but they do show convincingly that "the theme of death pervades all of Unamuno's creative expression" (p. 1).

It is evident that Prof. Valdés spared no pains in attempting to master the vast range of writings by and about Unamuno. Nevertheless, his study fails to do justice to its important subject. At least two reasons may be suggested to account for its failure. In the first place, the thematic approach to Unamuno's concern with death could not be, at this stage in Unamunian studies, as novel or as rewarding as a stylistic approach. Prof. Valdés has made a beginning in the stylistic analysis of his materials; perhaps he will continue it in a later study. In the second place, his writing leaves much to be desired: participial phrases dangle meaninglessly from the impersonal subjects of verbs in the passive voice: "Again using the countercurrents to the spiritual legacy of man, it is formulated as follows . . ." (p. 15); there are tautologies: "Unamuno's *yo* must fight the struggle against nothingness" (p. 25); and strange verbs. "The personal agony comes to a climax as Angel monologues . . ." (p. 103); and much philosophical jargon aggravated by literal translations from the Spanish: "As the personal *yo* engulfs all of his world, this world is put into a dialectic of oppositions, except that now this pattern is the *yo*'s reconquest of its being as long as the 'in-struggle' remains" (p. 13). At best these faults are distracting, at worst they destroy meaning. It is too bad that Prof. Valdés did not publish his study in Spanish or have competent help with his English.

Duke Univ.

R. L. PREDMORE

NALLIM, CARLOS ORLANDO, *El problema de la novela en Pio Baroja*. Mexico: Ediciones Ateneo, 1964. 280 pp.

Carlos Orlando Nallim has sought to complete the first definitive work on Baroja subsequent to that elusive author's death. Sr. Nallim is well aware of the quicksilver quality of Baroja and has taken the precaution of consulting even the unpublished manuscripts which may later appear as *obras póstumas*. Even so, it is possible to make statements about Baroja's ideas which could be refuted by other quotes from the author's vast and varied work. But Nallim skirts this danger too; interested primarily in the problem of structure in the novel, he limits himself to those ideas of Baroja's which guided the shaping of his works. Despite this sharpening of objectives, the task is not a simple one.

Nallim devotes two of his best chapters to locating Baroja in relation to the preceding

Spanish novelists and then with regard to the international scene at the time he began to write, i.e. the development of the novel in France and other countries, as well as the stream of ideas current in the world of 1900. Baroja's distaste for conservatives such as Alarcón and Pereda is well shown but the systematic naturalists also are scorned, for Baroja does not believe it possible to prove in a novel the complete determinism of heredity and environment. Baroja reacts away from plots carefully contrived to prove something. He also reacts negatively to authors such as Henry James or Anatole France who over-ornament their style. At the same time he has no patience for Flaubert's emphasis on the sound of words nor for his impersonal style and desire to eliminate excessive emotion. On the other hand he admires Dostoevsky for his fine knowledge of human psychology and Dickens for his great human sympathy and naturalness. Nallim points out that both Baroja and Dickens wrote *al correr de la pluma* and both presented a great variety of observed human types but that Dickens knew how to be more *simpático* than Don Pío. When Baroja went to London and found it not as Dickens described it, his disappointment shows in subsequent works having London as a setting.

There follow interesting studies of the types of plot formation found in Baroja—the dramatic (*Casa de Aizgori*), the epic (*Zalacáin*), and the lyric (*Camino de perfección*). There are a few novels with a well-planned dramatic plot, quite a few epic plots whose chief protagonist changes not a whit through all his vicissitudes, but the favorite form is the lyric in which the author feels free to digress and expound his ideas on any subject.

In order to show the various types of adventurers to be found in Baroja, Nallim gives detailed plot summaries of a great many novels. This he does skilfully and entertainingly. At the end, the conviction is overwhelming that Baroja views life as an adventure, full of unpredictable events to which a man must react and if possible derive personal advantage therefrom.

The most effective conclusion made by Nallim is that without the world of fiction created by Baroja, it would be impossible to explain the post-Baroja novel, not only in the Spain of Cela but also in the America of Hemingway and Dos Passos. Baroja's unadorned, deceptively simple style, his occasional lyricism as well as his tendency to view life as an adventure, all are qualities successfully taken over by many writers of our day.

Sr. Nallim has produced a solid work which will serve as a fertile source of lecture notes for years to come.

Villanova Univ.

DONALD F. BROWN

SENDER, RAMÓN, *Tales of Cibola*. New York: Las Américas Publishing Co., 1964. 383 pp. \$5.

With *Tales of Cibola* Ramón Sender adds another volume to the growing body of his work in English translation. As with many other post-war translations, (*The Sphere* and *The Affable Hangman* especially) this one shows many changes when compared with the original. Five of the original tales have been excluded and two new ones added ("The Tonatiuh" and "The Red Light"). Six of the nine tales are set in contemporary southwestern locales, heavily colored with the author's imagination and meditations. However, owing to the long interwoven flashbacks, some in the form of interior monologs or dialogs, and to his primary interest in feelings and thoughts rather than in exterior details, Sender has avoided a facile picturesqueness in his settings.

Structurally, many tales recall the complexity of *Los cinco libros de Ariadna*. A typical tale begins by setting a situation, a frame, for succeeding events. Within this frame a tale-within-a-tale may be told, interrupted by comments or meditations of the frame's characters, there may be lengthy reveries and recriminations, which themselves include conversations and flashbacks, etc. Throughout, there are frequent returns to the frame, which in turn casts its own light of retrospect over the narrations. The resulting complex of time lines, though occasionally awkward, leads the reader along unexpected paths.

The translations are by Florence Sender, Elinor Randall, Morse Manley, "and the staff of Las Américas Publishing Company." Their quality ranges from labored literalness (*puerta falsa* 'false door' or *desengañar* 'undecieve' to well-rendered natural English (as in the unsigned "The Vulture" and "The Red Light").

Sender continues to find British and American readers. Perhaps we can soon hope to see re-printings, or retranslations, of such long unavailable classics as *Imán* or *El lugar del hombre*.

Univ. of Arizona

CHARLES OLSTAD

PASO, ALFONSO, *Las que tienen que servir*. Madrid: Ediciones Alfíl, Escelicer, S.A., 1963. Paper. 95 pp.

In his comedy, *Las que tienen que servir*, Alfonso Paso comments on the conduct of certain North Americans living in Madrid. He does so through two servants, Juana and Francisca and their friends, Antonio and Lorenzo. The target of his criticism is the Stevens family and their associates. Margaret Stevens speaks Spanish in the infinitive and gives the impression of not being overly bright. Johnny goes on a regular Saturday night drinking spree in which his wife joins him. Their seven year old son wears a space suit and is just as much an enigma to the maids as is space technology. Nathan and Spencer, friends of the Stevens, have spent enough time in Spain to learn the language and something of the ways of the people. Juana is taken in by Nathan's promises to establish her in a career in Public Relations which will bring with it a Buick convertible, command of



several subordinates who will leap into action when she presses a button, and the possibility of a husband who will perform the domestic chores. Francisca, meanwhile, has furnished the money for a business venture with Spencer. The outcome is obvious, and after some unpleasant experiences, the girls find themselves poorer but no better off socially as they look for other families to serve. Seeking to present a cross section of our society, Paso has included in his cast a negro who is known simply as "Black." The playwright describes him as "singularmente aficionado a los cantos espirituales y a los vinos espirituosos." He is contented in Madrid because there is no racial discrimination, and when Johnny's birthday party ends in a free-for-all, he takes sides with the Spaniards.

The problem that concerns Paso is not so much the advent of the North Americans but the effect they are having on the Spanish way of life. For one thing, they have brought with them automation, and Antonio is reluctant to give up his individuality to form part of an assembly line in a Pepsi Cola plant. Also, the foreigners have upset the pace of living. For example, Lorenzo cannot understand why an American man runs like a greyhound all day only to go home, put on an apron, and wash dishes. He laments the elimination of the siesta and the substitution of tranquilizers and sleeping pills. Juana, on the other hand, is not disturbed by the lack of dignity in the American way. The Stevens eat in the kitchen and hang their laundry in the living room, because they are free to do so, and Juana envies them this freedom.

The playwright tempers his indictment by saying in his "Autocrítica": "Y los norteamericanos, deportivamente, reconocerán que, en efecto, existen algunos que son así. Y que nos fijamos en ésos porque lo malo mete más ruido que lo bueno, que, en el fondo es más abundante."

Paso has signed a contract with Bus Fequete under which his comedy will be translated and brought to the screen in New York.

Univ. of Houston MAJORIE A. BOURNE

ALÓS, CONCHA, *Los enanos*. Barcelona: Plaza y Janés, 1963. 320 pp.

Con esta obra que ha ganado un importante premio y que ha conocido una numerosa serie de ediciones en prueba de su éxito y amplia difusión, Concha Alós se asegura un alto y avanzado puesto en el movimiento novelístico de la juventud española de hoy.

Situándose por una parte dentro de la tradición de amargura realista que va desde la picaresca hasta los comienzos de siglo (sobre todo Baroja) y por otra en la perspectiva del realismo más actual, que, más que entretenerse en el marco de los caracteres, presenta una visión colectiva de variados fragmentos que hacen desfilzar la situación de los personajes como un

curso vivo, se nos ofrece una especie de expresivo corte en sección de una parte típica de la sociedad española (principalmente representativa de la pequeña clase media). Y a todo hay que añadir la superestructura filosófica y simbólica con que, de un modo implícito, la autora revela su posición angustiada con respecto a la condición humana.

La alternación de partes de la imagen colectiva (y su combinación con emotivos fragmentos en primera persona por parte de un personaje, una mujer joven) permite crear un clima de captación directa de muchas dimensiones y hechos de la existencia de gentes pobres y mezquinas que coinciden en una pensión de una gran ciudad española. Así, aunque toda la obra responde a un plan sistemático, la frescura de las observaciones inmediatas le proporciona un realismo hecho de la mención implacable de incontables pequeñeces, tonterías, vicios comunes y sin carácter, conversaciones superficiales, injusticias y brutalidades vulgares. Sucesos como un encarcelamiento y dos muertes—una idea de ellas la de la joven que resulta principal protagonista más por contrapunto formal que por énfasis temático—apenas se destacan del conjunto de amarguras y mezquinidades que, con todo y el peso de su realidad, llegan a adquirir en el conjunto del libro un amplio valor de diagnóstico y denuncia.

Adelphi Univ.

RAFAEL BOSCH

FERRES, ANTONIO, *Tierra de olivos*. Barcelona: Seix Barral, 1964. 212 pp.

El libro de viajes escrito por novelistas había seguido hasta hace poco dos líneas de desarrollo separadas: o se convertía en un análisis de la experiencia personal del autor vagabundo, de su encuentro con las gentes y los modos de vida de su nación (como en Gorki), o consistía en la descripción de las cosas vistas, paisajes y tipos de hombres (como en España lo hicieron Bayo, Noel y luego—siguiéndoles—Cela). La primera posición es novelística, la segunda ha formado libros de viajes. Desde 1960, con la publicación de *Campos de Níjar* de J. Goytisolo y *Caminando por las Hurdes* de Antonio Ferres y A. López Salinas, la actual generación de novelistas españoles ha creado una nueva línea de desarrollo haciendo confluír ambas tendencias, desarrollando el libro de viajes como una forma novelística en que la parte de creación estilística y experiencia personal (la parte más "constructiva" de la obra) se supedita a la observación exterior de la realidad (la parte "mostrativa" del libro). Así se ha creado un nuevo desarrollo de la novela-reportaje que tanto floreció en la generación del 30 (Sender, Benavides) y que en España se dedicó más a casos de interés público y biografías que a viajes, que es donde reside la originalidad de la aportación de los escritores jóvenes de hoy.

Ferres es, pues, uno de los fundadores de este nuevo desarrollo de la novela-reportaje. Su maestría había sido probada anteriormente (como,

por otra parte, lo atestiguan también sus novelas de argumento, como *La piqueta* y *Los vencidos*). La originalidad de su nueva novela-reportaje está en el aumento de valores argumentales, constructivos: la novela no aparece escrita por un escritor caminante sino por un viajante de comercio, que incluso tiene a veces su propia historia individual. Sobre los campos de olivos de Córdoba y Jaén, Ferres ha escrito un libro de gran profundidad y belleza, auténtico y por ello inmensamente triste.

Adelphi Univ.

RAFAEL BOSCH

MATUTE, ANA MARÍA. *Los soldados lloran de noche*. Barcelona: Ediciones Destino, 1964. 227 pp. 100 ptas.

*Los soldados lloran de noche*, second volume of the trilogy, "Los mercaderes," follows *Primera memoria* but is not strictly a sequel. Manuel (a friend of Matia, protagonist-narrator of the first novel) serves as the link between two separate narratives and casts of characters. Formal plot is minimal, little more than the converging of two or three biographical trajectories.

The novel reveals the author's growing preoccupation with technique and experimentation. Her awareness of *objetivismo* and its dogmas may be seen in the personality of Jeza, known to others only through his actions, and in the increased use of first-person narration (favored by those literary practitioners who sustain the impossibility of knowing what goes on inside another). Fortunately, AMM has not attempted to submerge completely her lyric spirit and poetic vision in objectivist anonymity—fortunately, because this would have been a definite loss in favor of a most uncertain gain. Experimentation is evident in the combination of neorealist narrative with interior monolog, used for characterization and resumé. The interweaving with these of poetic and impressionistic materials is, on the current Spanish novelistic scene, almost startling.

The novel is divided into three parts: "Arenas," "Lluvia," "Niebla." In each part are repeated rhetorical figures related to one of these words, recurrent variations of the motif. Much of the language is exquisite—some pages are perfect works of art—but there are jarring notes as well when thoughts obviously the novelist's own are attributed to Manuel who, as presented, has neither the experience nor the vocabulary for such self-expression.

Most of the action takes place in the closing months of the Civil War. As in *En esta tierra*, the final tragic scene depicts the entry of the Nationalist forces into Barcelona.

People in the novel are divided into two classes: "Los mercaderes" (including the vast majority) and those few who manage through idealism or heightened sensitivity to achieve a place apart (heroes, those capable of self-sacrifice). Representing the latter, Manuel and Jeza's wife, Marta, personify a symbolic, mystic

search for an ideal—modern youth's desperate striving toward something to believe in, anything still untarnished and beautiful, even if wrong. In the crumbled values of civil war, in the wreckage of their own lives, they turn to Jeza, distant, incomprehensible, ideal: "Jeza era él mismo, una afirmación. El que pudiera estar equivocado o no, no entra en mis cálculos" (p. 153). Jeza, a socialist or communist organizer, executed by the Nationalists, becomes a symbol for truth or meaning. Marta and Manuel take upon themselves his mission, his destiny. From the Balearic Islands they travel in a small boat to the last hopeless defense of Barcelona. There they choose death in the road before an advancing tank, mystically, futilely, believing that dying for a cause (even though not their own) gives meaning to their lives. Clearly, the novelist is expressing something more than the poetry of lost causes. Though necessarily indirect, this is her most unequivocal statement of sympathies to date. The novel is highly commendable, but readers would do well to wait for a second edition to avoid the numerous errata of the first.

Queens College

JANET WINECOFF

GROSSO, ALFONSO, *La procession*. Paris: Editions du Seuil, 1964. 222 pp. 12 F.

La novela *El capirote* de Alfonso Grosso aparece por primera vez en versión francesa por la misma razón que otra de sus novelas (un reportaje de viajes en colaboración con A. López Salinas) ha sido prohibido por la censura española. Grosso pertenece desde sus inicios a una tendencia de literatura social que no hace compromisos. El año pasado nuestro autor publicó dos libros fundamentales dentro de esa tendencia: *Testa de copo* y *Germinal y otros relatos*, consistiendo este último libro básicamente en una novela corta de excepcional valía. Hoy *La procession* nos ofrece el máximo logro de Grosso en la novela larga. Se espera la aparición de este libro en su versión original española, que ha de publicarse en México como parte de una trilogía.

Con esta vida y muerte de un campesino andaluz pobre, Juan Rodríguez, el novelista ha querido darnos a la vez una visión real y simbólica del hombre español de hoy. Una importante parte del libro se desarrolla durante la Semana Santa en Sevilla, y el prendimiento, encarcelación y muerte del protagonista son su eco a escala humana de la pasión divina y de la crucifixión. Como Cristo, Juan Rodríguez muere condenado injustamente por iniquidad de los hombres que dominan su mundo. Pero al mismo tiempo es también simbólico del papel que esos hombres hacen desempeñar a la religión el que Rodríguez muera aplastado por el peso de un "paso" del que es uno de los portadores. Grosso ha creado un mundo de descripción a la vez sutil y fuerte, que se reconoce como vivido de primera mano y que impresiona por su perspec-



tiva trágica y sus ideales implícitos.

*Adelphi Univ.*

RAFAEL BOSCH

FERNÁNDEZ SANTOS, JESÚS, *Laberintos*. Barcelona: Seix Barral, 1964. 217 pp.

He aquí la tercera novela del que ha sido principal fundador de la novela española actual. Tras casi una década de silencio, sólo interrumpido por un volumen de cuentos, este novelista hace hoy una aportación valiosísima y llena de novedad al movimiento del que fue uno de los máximos iniciadores en 1954-56. Si en justicia debemos destacar la importancia original de un escritor como Fernández Santos, no menos nos vemos obligados a reconocer hoy la transcendencia y actualidad de su nueva obra. El autor no ha escrito una novela más sobre la decadencia de la sociedad burguesa de nuestro tiempo: ha escogido uno de los estratos más significativos, el de los "artistas" que prosperan y se corrompen, o que esperan y luchan sin sentido y sin misión, en una sociedad estancada en que el arte no es generalmente más que propaganda vacua y altisonante, presiones económicas sofocadoras y presiones oficiales vergonzosas. Con este motivo central, Fernández Santos no pierde ocasión de atacar todos los otros aspectos de la inanidad, las influencias y todos los otros vicios típicos, nuevos y viejos, que le salen al paso.

La perspectiva de la narración, siempre en el tono de la multiplicidad subjetiva que caracteriza al autor, se hace sin dejar el tono íntimo, si bien éste es más descarnado y amargo que en sus obras anteriores, así como la altura del tiempo permite hoy al autor un tono de crítica más patente que antes. El escritor no hace aquí un uso tan sistemático de la introducción impersonal de personajes (es decir, con verbos sin sujeto fácilmente identificable) como en sus obras de ayer, pero en cambio enriquece ese género de recursos con nuevas aportaciones, como el comienzo de capítulos con citas de textos escritos por un personaje. La sobriedad y sencillez siguen siendo características esenciales de Fernández Santos en ésta que creemos su obra capital, si se juzga por su fuerza, oportunidad y exactitud de observación e invención.

*Adelphi Univ.*

RAFAEL BOSCH

STEGAGNO PICCHIO, LUCIANA. *Storia del Teatro Portoghese*. Roma: Edizioni dell'Ateneo, 1964, xi + 410 pp., L. 5000.

Embora escrito em italiano e publicado em Roma, trata-se de livro doravante indispensável a todos os que se interessam pela literatura portuguesa e, de uma forma geral, pela história da cultura em Portugal. Nesse país, como no Brasil, o teatro não se constituiu em gênero literário ou artístico: há, em todos os momentos, peças teatrais e espetáculos mais ou menos organizados; construíram-se e continuam a construir-se em todas as cidades importantes, majestuosos edifícios destinados a abrigar as atividades

dramáticas, e, de Gil Vicente a Alves Redol e a José Rodrigues Miguéis, não há grande escritor que não tenha sido tentado pelo fascínio do palco.

Contudo, é perfeitamente natural que uma história do teatro português, tal como a que vem de escrever com grande brilho, inteligência e informação a sra. Luciana Stegagno Picchio, comece por discutir, precisamente, a vexatória questão da própria existência desse teatro. Que ela a resolva pela afirmativa, e com o argumento acima de todos convincente do seu livro, é circunstância tanto mais auspiciosa quanto se sabe que não existe nenhuma outra história de conjunto do universo dramático em Portugal trazida até aos nossos dias.

Os dois "autores-chave" do teatro português, mesmo depois do meticuloso exame a que procedem a sra. Stegagno Picchio, continuam a ser Gil Vicente e Garrett (p. 10), o primeiro deles representando, na sua conceituação autêntica, isto é, única e característica, da dramaturgia lusitana para a cena europeia (p. 4). Com Gil Vicente, a história do teatro português começa de repente (p. 19) e é grande a tentação, acrescenta a autora, de a considerar encerrada com o capítulo consagrado ao dramaturgo medieval. Mas, Garrett ainda estava por vir, esses dois autores respondendo-se com o intervalo de três séculos e acentuando, por sua simples existência, o vácuo que os separa.

A sra. Stegagno Picchio vê, como tendências principais do teatro português contemporâneo, as que se ligam aos nomes de Pirandello, Bloch, O'Neill e García Lorca, sendo quase desnecessário acrescentar a essa lista o nome de Brecht. O caráter experimentalista e internacional do teatro contemporâneo será, sem dúvida, um fator favorável ao renascimento do teatro português: a multiplicação das pequenas salas e das peças originais serviria para documentar o novo período criador.

O volume da sra. Stegagno Picchio será, a esta altura, a melhor manual existente de história do teatro português, escrito não apenas com a informação mais completa e minuciosa, mas, ainda, com inteligência e amor, com viva sensibilidade crítica e com a simpatia profunda que não exclui, antes favorece, a aguda compreensão dos fatos históricos e artísticos.

*New York Univ.*

WILSON MARTINS

AMADO, JORGE, *Home Is the Sailor*. Trans. Harriet de Onís. New York: Alfred A. Knopf, 1964. 298 pp. \$4.95.

The protagonist of this novel, Vasco, a character not unlike Tartarin de Tarascon, establishes himself in a small town and devotes the last twenty years of his life to flabbergasting the yokels with whopping tales of his seafaring days, none as improbable, however, as the one Amado is telling. Whether there is any truth in these stories, whether Vasco ever went to sea at all, is beside the point. The crux of the matter is: what is truth and has it any value per se? Jorge

Amado raised a similar question thirty years ago in his first novel.

The bantering style is a departure from Amado's usual mood. Ironically humorous, this work carries on a successful Luso-Brazilian genre, one that reaches back through *A reliquia* (which was more amusing), and *Braz Cubas* (which was bitter), to *Memórias de um sargento de milícias* (which lacked the sophistication of any of these and had no literary pretensions anyway).

Depending on the reader's frame of mind, this is either a cynical exposé of corruption—or a pure farce. Given the political bent of other books by Amado, one wonders what the purpose of this one can be. The meaning probably emerges more clearly from the original version in which, it seems, this tale is one of two bearing the joint title *Os velhos marinheiros* (1961). Vasco, whose fibs lent drama to the small town's drabness, whose geniality was extended to all, whose thirst for glory was satisfied with a fiction and who wielded authority with circumspection, this Vasco may represent some benevolent ruler, say, Dom Pedro or Vargas, or he may personify some aspect of the Brazilian temperament as the author sees it. In any case, Vasco's family tree has branches in many lands; besides his Provençal cousin Tartarin, he has a distant kinship with Falstaff, Bradomín, and Col. Sellers.

The translation, as expected in the case of Harriet de Onís, reads impeccably. There are several glaring misprints, which in the case of Knopf are unexpected.

St. Louis Univ.

RICHARD J. CALLAN

BIOY CASARES, ADOLFO, *The Invention of Morel and Other Stories* (from *La trama celeste*), transl. Ruth L. C. Simms. Prol. by Jorge Luis Borges. Austin: University of Texas Press, 1964. 237 pp. \$5.

This collection is a very welcome addition to the growing list of Spanish American literature in translation, and particularly so because it will serve as proof that not all Spanish American fiction is sociological in nature. The Argentine Bioy Casares, like his famous mentor Jorge Luis Borges, seeks the material for his works in the unexplored corners of the human brain and the relationships between it and the universe. In this broad sense he belongs to the relatively small but very powerful modern current which includes such imaginative writers as Borges, Juan José Arreola, Jenaro Prieto, Pedro Prado, and Juan Marín, to cite a random few.

Borges, in the introduction, aptly calls this a work of "reasoned imagination." The collection is "imaginative" because its plot situations are founded on the interpolation of a scientific or occult principle in human terms. In this they are reminiscent of the spiritual-psychological wing of modern science fiction. The human situation, typically in the form of the memoirs of one of the participants or witnesses to the event, is developed from this base in accord with a

rigid logic worthy of Sherlock Holmes. The completely discursive prose style, which is even more reminiscent of the positivism of Conan Doyle, is particularly effective because it lends veracity to what would otherwise be an implausible premise.

The novella, *The Invention of Morel* (first published in 1940), purports to be the memoir of the main character, a fugitive hiding on what he believes to be a deserted island. His situation is immediately complicated by the arrival of a group of unknown people. The entire work then is devoted to his continuously frustrated efforts to enter their awareness. Among themselves, they appear to function normally in every way, yet though he employs every sensory means of communication (voice, sight, etc.), they remain completely oblivious to his presence. The situation is made even more acute by his falling in love with one of them. We finally learn that the mutual isolation is not existential in nature but an illusion; all but the narrator are the three dimensional projection, in all five senses, of a machine designed by Dr. Morel. In the end the narrator succeeds in editing himself into the projection, thereby joining the eternal monthly cycle of the group, which continues to remain oblivious to his presence. Here indeed is the cosmic joke of which Borges too is so fond!

The remaining six stories, from *La trama celeste*, (first published in 1948) are uneven in quality. "The Perjury of the Snow" is the weakest of the lot because its occult premise serves no other purpose than to complicate the plot. Like *The Invention of Morel*, four of the six stories involve, in one form or another, the transmission, either through space or time, of the human brain or its creations. The collection as a whole suffers from too much similarity of technique, structure and intellectual motivation. The translation, though sometimes lacking in accuracy, effectively preserves the sense of the work.

Univ. of Connecticut

SOLOMON H. TILLES

PERALTA, JAIME, *Cuentistas chilenos de la Generación de 1950*. (Instituto Ibero-Americano de Gotemburgo, Suecia) Madrid: Insula, 1963. Paper. 74 pp.

In 1954 Enrique Lafourcade published an *Antología del nuevo cuento chileno* in which he proposed the existence of a group of young writers that was to become the Generación de 1950. Some critics, taking Lafourcade more in letter than in spirit, objected to the word "generation"; others thought the year was wrong. It really did not make any difference whether they approved of the term or not, however, because the mere discussion acknowledged the being of the new group.

The literary pot began to bubble during the next five years, and in March and April, 1959, it boiled over in something called the *Polémica*



de la Generación de 1950. The *Polémica* did not solve anything, nor did it define particularly well what the new writers were trying to do, and those members of the Generación who participated in the argument showed themselves to be better novelists and short story writers than debaters.

There are three publications that are essential to the understanding of the Generación de 1950: Lafourcade's first anthology, his second, *Cuentos de la Generación del 50*, and a pamphlet by Francisco Dussuel called *La Generación Literaria del 50*. Jaime Peralta's book is an attempt to define the position and contribution of the new writers in relation to their predecessors, and it offers studies in some detail of five of the most important figures (Claudio Giamoni, Mario Espinoza, Guillermo Blanco, Jorge Edwards, José Donoso).

It is Peralta's contention that the Generación de 1950 has really broken with very little of the literary tradition in Chile. He sees the new writers as provincial and limited in outlook in spite of wide travels; their tight, urban settings are suggested to be a sort of up-to-date *costumbrismo* displayed with exceeding skill and talent (pp. 25-29). Fortunately, the analyses of the five representatives show them to be a good deal more than *costumbristas* and less limited philosophically than unsure of their discoveries.

The Generación de 1950 is real, and its productions are genuine contributions to Chilean literature. But it is a difficult movement to define because its writers are still in flux, and because the term "generation" is more a convenience than a description. *Cuentistas chilenos de la Generación de 1950* is far from being the last word of appraisal on Chile's new short story, but it is another step toward pinpointing the value of that elusive group of writers.

Indiana Univ.

JOHN P. DYSON

MARGOT ARCE DE VÁZQUEZ. *Gabriela Mistral. The Poet and her Work*. New York. New York University Press. 1964. 158 pp.

Al ya dilatado número de entusiastas monografías dedicadas a la vida y obra de la poetisa chilena, se ha venido a añadir el presente estudio—al parecer—con propósitos bien definidos. Siendo relativamente escasa la cantidad de estudios en inglés que enfocan la producción y la biografía de la Mistral, Helene Masslo Anderson ha decidido traducir lo fundamental del libro de Margot Arce de Vázquez, *Gabriela Mistral: persona y poesía*, aparecido en las Ediciones Asomante de San Juan de Puerto Rico, en 1958.

Fuera del mérito divulgador de esta versión inglesa—no obstante el prolongado espacio de tiempo que ha mediado desde la primera edición—no hay más novedad en ella que un aspecto agregado por la señora de Vázquez a la ya muy conocida peregrinación de Gabriela Mistral por el mundo. Nos referimos al capítulo final, titulado "Relations with the United States," en

el cual se nos indica el nombre de los lugares visitados por la poetisa y el de los norteamericanos por ella admirados, según se deja ver en algunas piezas de su celebrado repertorio de prosas y poesías. Para no cometer pecado de omisión, debemos mencionar que esta nueva edición contiene una muy sucinta bibliografía de las obras de la poetisa y de los trabajos críticos más conocidos que se han hecho de las composiciones principales.

Para el estudioso que domina el panorama crítico hispanoamericano y que, por lo tanto, ya conocía el libro en el original español, la versión inglesa no le significará un gran aporte. Para quienes desconozcan la lengua de Gabriela o hayan llegado a ella por vía de la traducción, el estudio de la señora de Vázquez despertará o avivará el interés pero no logrará sino dejar al lector en la mitad de la jornada. En efecto, para apreciar en su integridad las impresiones que resume la señora de Vázquez se necesita haber leído en español las poesías de *Desolación*, *Ternura*, *Tala* y *Lagar*, además de los *Recados*, y poseer vastos conocimientos del idioma para captar la fina sensibilidad de la poetisa y desentrañar la del caprichoso régimen que adquiere su lenguaje poético casi intraducible. No debemos olvidar que lo esencial y valioso de la producción de Gabriela Mistral se encuentra tanto en los inesperados sentimientos que ella experimenta una y otra vez, como en la forma que les da expresión. No basta, por lo tanto, con que se nos diga cómo es la poesía de esta autora o cómo se generó hasta convertirse en realidad poética dentro de determinados moldes métricos. La novedad de la Mistral exige un enfoque crítico nuevo a base de los textos y, sobre todo, plena caracterización del idioma que ella forjó.

Las monografías, artículos y reseñas dedicados a la celebrada ganadora del premio Nobel, además de haber establecido repetidamente las variantes temáticas, los asuntos, la estructura, el tono, la novedad y otras múltiples facetas que infunden respeto en el arte de la Mistral, han compartido una constante y ferviente devoción de los críticos y estudiosos, algunos de los cuales han llegado a llamarla "la divina Gabriela." La señora de Vázquez compendia con notable espíritu crítico y selectivo los méritos más sobresalientes del legado poético de Gabriela Mistral y lleva a cabo su cometido con la veneración de quien disfrutó de la amistad y se benefició con la enseñanza de la poetisa dispensada durante algunas etapas de su vida.

Univ. of Iowa

HOMERO CASTILLO

CASTRILLO, PRIMO, *Kantutas*. New York. Las Americas Publishing Co., 1963. Paper. 157 pp.

Poco nos llega del lar literario de Bolivia por los Estados Unidos: unos nombres que gustosamente discutimos en nuestras clases de literatura hispanoamericana. El que más presente tenemos es el de Primo Castrillo que reside en Greenwich, Conn. después de haber salido de

su tierra andina de Bolivia hace treinta años. Mas se trajo en su retina, en su corazón y en su voz a la patria y a ella está hasta más unido que los mismos que en la patria viven. Está unido por la eternidad en la poesía. Amanecer y atardeceres, campos, valles y montañas, iglesias, conventos, monjas y campanas, indios, aire y sol, fiestas y tertulias, flora y fauna de la patria adorada como la kantuta, la flor nacional, están en el solapa del corazón del auténtico poeta.

Siente el vate la ausencia física de la tierra-cuna-madre, como la sienten el prologuista de *Kantutas*, Carlos García Prada y su otro prologuista Torres Ríoseco en *Hombre y tierra*.

Dice el sabio crítico García Prada de Castrillo: "La ausencia no ha borrado de sus claras pupilas el paisaje y la vida de la tierra natal. ¿Cómo podría borrarlos, si Castrillo es hombre puro y fuerte y además poeta generoso, incapaz de echar al olvido las experiencias de la infancia y la adolescencia, más vivas y permanentes que todas las demás?"

"Fiel evocación y añoranza contenida es la poesía de *Kantutas*, poesía espontánea y lírica a la vez, que, en ritmos variados e insistentes, nos invita a danzar 'mirando para adentro' como bailan los campesinos del altiplano boliviano. . . ."

Leemos su poemario y encontramos una gran variedad de ritmos y temas. Decir que Castrillo pertenece a una escuela ajustada de poesía, sería una ofensa al poeta. Castrillo es él y su canto es una necesidad natural en él, es parte de su diario vivir y existir. El hombre Castrillo se ahogaría en su ritmo si el poeta Castrillo no gorjeara y con su propio pentagrama. Nos dice: "Mis poemas son absolutamente libres en su estructura e indudablemente llevan por dentro su médula de ritmo interior."

Es conveniente decir que el poeta es también arquitecto luego entonces la línea exacta con belleza da la estructura a su poema que vendría a ser una obra de arte en la corriente estética de nuestra época. Así Castrillo responde por su originalidad y personalidad a los movimientos artísticos del presente siendo él y nadie más. Coincide Torres-Ríoseco con García Prada al decir de Castrillo que "alejado de camarillas literarias, aislado en su gozo profesional y familiar, este hombre crea solo, a su modo, porque según él dice: 'La poesía se hace dentro de mí, o más bien diré que la poesía me hace a mí.' Y es que todo lo grande se hace por dentro y en íntima soledad; y es que la poesía es lo más grande a que puede aspirar el hombre."

Lo consideramos entre los poetas de la actualidad hispanoamericana como uno de los mayúsculos.

Una antología de poetas hispanoamericanos estará incompleta si no incluye a este excelso poeta. Su poema "Nuestra hora" que se encuentra en *Kantutas* es poesía cósmica digna de estar al lado de las mejores de este siglo. Aquí parte de ella: Hora exacta./La hora de la verdad vital/del acechado por la muerte/del que anda buscando su definición/y lleva el milagro de la

luz/en los ojos/y el milagro de la palpitación en la sangre/y mira el cielo y las nubes/y el cortar de los pájaros/las sombras de los follajes y el frenesí del crepúsculo/ en la curva de los senos./La hora del que ama/sufre, solloza, canta./ . . . Hora exacta./Una Hora. . . . gota de soplo/arena de siglo/fragmento de luz/pájaro, de escarcha/oración en líquida voz de campana./

PEDRO JUAN LABARTHE

Illinois Wesleyan Univ.

ALEGRÍA, CIRO. *Duelo de caballeros*. Lima: Populibros Peruanos, 1963. Paper. 127 pp.

El popular novelista peruano reúne aquí siete cuentos y dos relatos, productos del exilio y los viajes. Algunos ya publicados o traducidos están corregidos y en su forma definitiva.

El relato "Duelo de caballeros" da su título a la obra y representa la incursión de Ciro Alegría en el campo del criollismo limeño. Lejos del Marañón de *Serpiente de oro* y la sierra cajamarquina de *El mundo es ancho y ajeno* se encuentra el barrio negro de Malambo. Allí los chaveteros Tirifilo y Carita realizan su famoso duelo a muerte bajo la luna. El segundo relato se titula "Guillermo, el salvaje." Guillermo simboliza el indio primitivo pero apto para el trabajo disciplinado, siempre que tenga la ayuda y comprensión.

"Calixto Garmendia" es un cuento pesimista de gran calidad. Pinta la vida pueblerina andina y la imposibilidad de lograr la justicia allí. Los ricos y poderosos ganan la victoria inevitable sobre Calixto, el carpintero. En "Los ladrones" apreciamos algunas características y costumbres del pueblo cubano pre-fidelista. Cuatro jóvenes roban un ataúd de la agencia funeraria para hacer posible el entierro decoroso de una muchacha. "Panki y el guerrero" está basado en la narración de un indio aguaruna. Según la leyenda amazónica el valiente Yacuma mata a la anaconda (*panki*) enorme, dejándose tragar entero, después destrozándola por dentro. Los dos mueren pero los aguarunas ya no temen a aquel monstruo. "La madre" es otro cuento selvático. Una mona se muere a manos de los cazadores pero protege a su cría hasta el último momento. En "Cuarzo" y "La ofrenda de piedra" el autor destaca el estoicismo y religiosidad respectivamente del indio andino. Una descripción espléndida de la alta puna caracteriza el segundo de estos dos cuentos. El tema de "Muerte del cabo Cheo López" es la muerte de un veterano de la guerra del Pacífico.

Los pasajes más felices son aquéllos en que Ciro Alegría no toma parte, ni como narrador ni como personaje disfrazado. Hay bellos momentos cuando las opiniones ceden ante la naturaleza, las costumbres y el diálogo corriente. Vale la pena buscarlos en esta colección desigual.

Purdue Univ.

BERNARD MIREL



VARGAS LLOSA, MARIO, *La ciudad y los perros*. Barcelona: Editorial Seix Barral, S.A., 1963. 348 pp.

En la primera novela del joven peruano Vargas Llosa no se encuentran ni titubeos ni tropiezos del escritor imberbe; al contrario, todo indica que esta evocación rapsódica de una adolescencia cruel y dolorosa refleja al novelista sesudo que sabe lograr lo que se propone. La maestría de la técnica que se emplea en este relato transforma incidentes indiscutiblemente de índole naturalista en cuadros conmovedores de gran belleza.

Es la deshumana regimentación de adolescentes internados en una "escuela militar" lo que se describe aquí. Si en *Lord of the Flies* los jóvenes abandonados en una isla desierta se convierten en terribles y acabados salvajes, en esta novela, reaccionando contra una disciplina rigurosamente absurda, los muchachos confiados a oficiales del Ejército Nacional se reducen a un estado bestial en que se practican las más grotescas crueldades. El colegio militar representa una especie de limbo artificial donde los hijos de la burguesía peruana deben vegetar por algunos años antes de emprender una carrera profesional. En esta preparación para la vida adulta se enseñan todas las materias incluyendo la de destruir al enemigo.

Dentro de ese mundo macabro y por debajo del mando despótico de los militares, existe otro absolutismo secreto y bárbaro entre los cadetes. Es durante un ejercicio militar y para castigar una infracción contra el "código" que el Jaguar, jefe de pandilla, asesina al más débil y menos viciado de los adolescentes. Lo inútil y absurdo de esta muerte despierta en algunos de los jóvenes—sobre todo en Alberto Fernández—cierto sentido de remordimiento y de responsabilidad. La oposición abierta de Fernández al caudillaje brutal incita a los demás cadetes a rebelarse contra el asesino. Se supone que con este acto de independencia algunos de los jóvenes consiguen dar el gran salto necesario para salir de ese período de transición entre niño y hombre que es la adolescencia. Es como si con el cadete asesinado hubiera muerto el adolescente en cada uno de ellos.

Mario Vargas Llosa, al trasladar todas estas tribulaciones al plano de obra de arte, casi hace olvidar que lo que refiere es algo espantoso. Su pericia estética no le permite violar la objetividad de la narración, de suerte que se puede dudar de la severa crítica implícita en el relato. La poetización de acontecimientos monstruosos disminuye en parte la fuerza de la denuncia; sin embargo, se debe tener por cierta la acusación inexorable dirigida contra la sociedad que impone un mundo absurdo y horroroso a su juventud.

Esta novela, que obtuvo el Premio Biblioteca Breve 1962 y que se presentó como el único manuscrito de lengua española para el Prix Formentor 1963, hace pensar en *Portrait of the Artist as a Young Man* de Joyce y en *Studs Lonigan* de Farrell, pero nos recuerda mucho más *Duelo en el Paraíso* de Juan Goytisolo y *Las buenas conciencias* de Carlos Fuentes. Del joven autor

mucho puede esperarse, y su excepcional *La ciudad y los perros* merece un lugar al lado de las mejores novelas modernas que hayan explorado el mundo precario y angustioso de la adolescencia.

State Univ. of N.Y., Albany ALBERTO J. CARLOS

MAYA, RAFAEL. *Los orígenes del modernismo en Colombia*. Bogotá: Imprenta Nacional, 1961. Paper. 149 pp.

*Los orígenes del modernismo en Colombia* presents a collection of articles written by Rafael Maya, noted critic, essayist, and one of the better poets of twentieth-century Colombia. The volume was published on the occasion of the centennial celebration of the birth of Baldomero Sanín Cano.

In the first part of the essay, Maya describes Sanín Cano's role as the initiator of the modernist movement in Colombia. This humanist's knowledge of the writings of Nietzsche, Renán, Taine, Baudelaire, and others is demonstrated here, as is the influence that he exercised on the early Colombian modernists, especially José Asunción Silva, Guillermo Valencia, and Víctor M. Londoño. The author then depicts the literary personality of the three poets mentioned above, and relates the part each played in the modernist movement.

In the second part of the essay, the author gives an interesting account of the opposition to the Colombian modernist movement on the part of Luis María Mora and Tomás Carrasquilla, two prominent traditionalists. The attitudes of these two figures concerning modernism, as well as excerpts from their writings on the subject, are presented and commented upon by Maya. (It is rather disconcerting, however, to note that in these commentaries Mora and Carrasquilla always seem to come out second best.) The author concludes the essay with a brief account of the trajectory of modernism in Colombia and of the influence of the movement on contemporary Colombian culture.

The relative brevity of this book, coupled with the commendable style in which it is written, makes it an attractive and valuable introduction to the study of the modernist movement in Colombia.

Univ. of North Carolina LEON F. LYDAY

MEJÍA VALLEJO, MANUEL, *El día señalado*. Barcelona. Ediciones Destino, 1964. 259 pp.

En *Al pie de la ciudad* (1958) el novelista colombiano Manuel Mejía Vallejo se limitaba a denunciar injusticias sociales y dependía demasiado de la crudeza de esa realidad que reflejaba; el estilo directo, casi periodístico, concedía a la novela cierto sabor de documento social. Ahora en *El día señalado* (Premio Nadal 1963) el pesimismo y la denuncia han desaparecido. Quizá el episodio en que una araña devora una mosca resulte demasiado forzado; ciertamente el gran número de personajes puede confundir a los

desprevenidos. Sin embargo, lo que se destaca claramente en este extraordinario panorama de la vida sudamericana es el minucioso análisis que el autor hace de la condición humana.

En Tambo, pueblo donde siempre ha imperado la ley del más fuerte, aparecen dos individuos: uno, el nuevo párroco, se preocupa tanto por el bienestar material como por la salvación de las almas de sus feligreses; el otro, un joven, llega con el propósito de matar, de vengar el agravio contra la honra de su madre. ¿Seguirá el pueblo las garras de la violencia o ganarán las fuerzas positivas del bien?

El cacique del pueblo ve toda la vida resumida en la pelea de gallos: "Esa es la vida, la que dice el gallo fino: me matas o te mato." El padre Barrios no se deja arrastrar por esta resignación a la barbarie: "La vida," dice, "es la persona. No hay que culparla." Y creyendo que se precisa amor a la tierra para redimirse, el sacerdote comienza su ministerio imponiendo penitencias un poco raras. En vez de padrenuestros y avemarías se exige del pecador trabajo en el campo. Al cacique el párroco le expone sus ideas sobre la venganza: "Pero el sufrimiento no es sentimiento impar: el que se venga hace sufrir, y sufre por ello. Y no se detiene ya, porque toma su propio sufrimiento como castigo de la venganza que ejerce. . . . Una cadena infernal." Y precisamente porque el joven en su macabro peregrinaje viene impulsado por la venganza, al llegar a la hora señalada se tiene que producir un milagro en su alma para romper esa cadena infernal. Delante del hombre que será su víctima, su propio padre don Heraclio, el forastero le tiene compasión.

Por la técnica y el enfoque temático, *El día señalado* tendrá que clasificarse con *Pedro Páramo* de Juan Rulfo y *Les gommés* de Robbe-Grillet; sin embargo, el hecho de que Manuel Mejía Vallejo se haya inspirado algo en el mito de Edipo no impide que esta novela excepcional constituya una vigorosa afirmación de la libertad del hombre ante el destino; y es curioso que la "debilidad" del joven—la de tener piedad de toda víctima—lo empuje poderosamente hacia el parricidio y también le haga posible eludir ese trágico desenlace.

ALBERTO J. CARLOS

State Univ. of New York at Albany

MIRÓ, RODRIGO, *La imprenta y el periodismo en Panamá durante el período de la Gran Colombia*. Panamá: Editora Panamá América, 1963. Paper. 30 pp.

This brief well documented monograph—written by Rodrigo Miró, Panamá's leading literary historian—is an interesting account of isthmian newspapers from 1821 to 1831.\* Approximately one third of the work is devoted to the polemic as to when the first newspaper began publication on the Isthmus. Miró attacks the traditional view that printing was first introduced in Panamá in 1820 with the appearance of *La*

*Miscelánea*, and concludes that there never existed such a newspaper and that printing did not begin until the following year with *La Miscelánea del Istmo de Panamá*.

As to the importance of Panamanian newspapers of the period from 1821 to 1831 Miró says: "La prensa de esos años realizó una importante misión. Dedicada de modo preferente a informar de los acontecimientos en proceso y dar cuenta de las actividades del Estado, por lo que casi siempre tuvo carácter oficial, desempeñó asimismo una trascendente tarea de ilustración y endoctrinamiento, tanto más valiosa cuanto suplió en parte las fallas de una educación pública prácticamente nula" (pp. 28-29).

Further characterizing the newspapers he adds: "El periodismo de entonces en poco se asemeja al de hoy. Ni por la variedad y riqueza de su contenido, ni por la frecuencia con que esos papeles llegaban al lector. Órganos semanales casi todos, de modesto formato y pocas páginas, se limitaron a dar cuenta de los asuntos estimados muy importantes" (p. 20).

In addition to its documentation, the work contains plates of the front pages of early isthmian newspapers such as *La Miscelánea del Istmo de Panamá* (1821), *La Miscelánea del Istmo de Panamá Libre e Independiente* (1822), *La Gaceta Oficial del Departamento del Istmo* (1823), *La Cometa del Istmo* (1823), *El Fiscal y la Ley* (1824), *El Fiscal* (1827), *El Descubridor del Istmo* (1827), *El Gran Círculo Isthmeño* (1827) and *La Unión* (1830).

(\*It should be noted that the Bancroft Library, University of California, has an extensive collection of microfilms of Panamanian newspapers dating from 1831.)

Univ. of Arizona

CHARLES A. KING

RUBINOS, JOSÉ, *Las cien mejores poesías líricas panameñas*. New York: Las Américas, 1964. 144 pp. \$2.50.

The appearance of *Las cien mejores poesías líricas panameñas* brings the number of anthologies of Panamanian poetry to six. With one exception, all five preceding works were published before 1942—three of them before 1927. Early collections, such as Octavio Méndez Pereira's *Parnaso panameño* (1916) and Demetrio Korsi's *Antología de Panamá* (1926), are marked by a lack of critical selectivity since they tried to include everything. More recent anthologies, while more selective, have been limited in range and omit earlier poetry. Such is the case with Rodrigo Miró's *Índice de la poesía panameña contemporánea* (1941) and Agustín del Saz Sánchez' *La nueva poesía panameña* (1956).

In the present work forty-nine authors are represented including Hernando de la Cruz (one of the earliest Isthmian poets), Darío Herrera (Panamá's outstanding representative of the modernista movement), Ricardo Miró (the National Poet), María Olimpia de Obaldía (a prominent Panamanian poetess), as well as José Franco and Carlos Wong (two of the country's



youngest poets). Poems such as "Al Cerro Ancón" (Amelia Denis de Icaza), "La flor del Espíritu Santo" (Tomás Martín Feuillet), "Mi pollera" (Ana Isabel Illueca D.) and "Sol panameño" (Demetrio Korsi) demonstrate the prevalence of national and traditional themes. Types of poetry and metrical forms vary from the folkloric "Coplas del pueblo panameño" to the highly cultivated *vers libre* of "Holocausto de la rosa" by Elsie Alvarado de Ricord.

In general, the anthology has been objectively selective but—despite the observations made in the prologue—he has made some concessions. For example, he has included the poem "Canto a la bandera" by Gaspar Octavio Hernández. It is an extremely popular poem, one which Panamanian school children recite from memory and local newspapers print every Independence Day—but from a rigid critical point of view the poem should not, perhaps, be ranked as one of the hundred best Panamanian lyric poems.

The format and physical make up of the anthology are, on the whole, excellent. There are, however, certain inconsistencies. The compiler was careful to point out that Cristóbal Martínez is also known as Simón Rivas (set off by parenthesis). On the other hand no mention is made of the fact that Rogelio Sinán is the pseudonym of Bernardo Domínguez Alba. The names Guillermo Sánchez and Tristán Solarte appear together (separated only by a dash) over the poem "En el oncenario aniversario de la muerte de mi madre," in both the index and the text. The reader can safely assume that one of the two names is a pseudonym, probably the second. This is, in fact, the case. He also assumes that the poet is better known by Guillermo Sánchez (since this name appears first). Actually, the opposite is true for the poet is more known by pseudonym, Tristán Solarte, (the second name) than by Guillermo Sánchez (the first name). Also it might be interesting for the reader to know, when he reads the poem "Concejos de Clemencia Isaura" by Enrique Geenzier, that Clemencia Isaura is one of the pseudonyms of the author. Unfortunately, the omission of Enrique Geenzier's name in the index gives credit for this poem as well as "Romance del agua" to Adolfo García. Completely absent are bio-bibliographical notes on the poets, not a grave omission as the poems should and do speak for themselves.

In spite of the minor defects and inconsistencies noted, *Las cien mejores poesías líricas panameñas* stands above previous anthologies in that it attempts to be selective and, at the same time, to represent adequately the entire span of Panamanian poetry, within the limits indicated by the title, from its beginnings to the present. As Eduardo Ritter Aislán has said in the prologue: "Mérito particular de esa antología lo constituye la incorporación de las voces poéticas más jóvenes . . . al lado de . . . otros ya consagrados por la crítica."

Univ. of Arizona

CHARLES A. KING

ASTURIAS, MIGUEL ANGEL, *Mulata de tal*. Buenos Aires: Losada, 1963. Paper. 280 pp.

In *Leyendas de Guatemala* (1930), his first book, Asturias had written: "El trópico es el sexo de la tierra." With each of his subsequent works it has been apparent that he attaches tremendous significance to sex, in its splendor as well as in its degradation. Here in *Mulata de tal*, it has become one of his main themes: the mystery of sex as creator or devourer of mankind, according to its use ("¡poblar la tierra su oficio, crear creadores su oficio!" [p. 236]) or misuse ("la gran carnicera . . . baldía como carne de moscas, para los que la toman de lugar de placer . . . de pasatiempo" [p. 206]).

Asturias treats this material obliquely, as he further exploits the myth-making vein which has characterized his art, especially *Hombres de maíz*. His latest novel is the story of a Maya couple who became sorcerers (*brujos*). It is narrated with the charming inconsequence proper to the world of magic. It reads, in tone, like a continuation of *Popol Vuh* and even some of the characters are the same. But in *Mulata de tal*, the ancient terrigenous gods (or demons, the terms are interchangeable here) have to contend with Candanga, the Christian devil, whose aims are often at cross-purposes with theirs. In a memorable passage, Candanga consults the president of a large insurance company to inquire into the possibility of insuring world peace. Viewed as a business proposition, peace is a feasible scheme, opines the insurance man. Other topical side issues are broached, such as the value of smoking to mankind; and Candanga's version of his Fall—yes, topical because he was expelled from Heaven for attempting to capture cosmic forces.

St. Louis Univ.

RICHARD J. CALLAN

CASTRO LEAL, ANTONIO, *Luis G. Urbina* (1864-1934). México: Editorial del Colegio Nacional, 1963. Paper. 43 pp.

In this brief volume—an offprint from the *Memoria del Colegio Nacional*, Tomo v, núm. 2, Año de 1963—Prof. Antonio Castro Leal presents a concentrated critical biographical study of Luis G. Urbina, the Mexican poet whose centennial was celebrated February 8, 1964.

The biography, which the former pupil of "el Viejecito" writes with the authority of one who knew the bard personally, covers the salient points in the life of a man who rose from the anonymity of a poor orphan in Mexico City to prominence as one of the outstanding poets in Spanish American letters.

In addition, Prof. Castro Leal acquaints the reader with Urbina's verse by taking a few representative poems and analyzing them with the penetrating observations of a critic whose esthetic criteria are known and valued throughout the Hispanic world.

However, we should note that the distinguished professor seems to leave us with an unresolved question in his comments on "Una

juventud," one of Urbina's "Poemas crueles." He says, "No creo que se trate de un episodio de la vida del poeta; pero no hay duda que el poema contiene algunos rasgos autobiográficos." And in the next paragraph he begins, "No sería atrevido tomar estos versos como un breve bosquejo psicológico del poeta. . ." (pp. 87-88).

And relative to the same part of the critique, one may be puzzled by the quotation from Justo Sierra; not by what is given but by what is omitted, for it contains the most crushing opinion that anyone ever expressed about any of Urbina's writings. No one else seems to have hurt Urbina so deeply as his mentor did in commenting on the "Poemas crueles" in the prologue to the collected poems of Manuel Gutiérrez Nájera (cf. Porrúa edition, p. 13). Almost twenty years later Urbina could still recall the remarks with obvious bitterness (v. *Bajo el sol y Frente al mar*, p. 34). The name of any other critic might easily have been given, but Justo Sierra is identified only as "Un crítico."

Of course this is by no means a comprehensive study of Urbina's works. But as is the case with other writings by Prof. Castro Leal, in these few pages one finds a valuable commentary in which the critic treats the esthetics of the poet with a delicate sensibility.

Univ. of Kentucky

GERARDO SÁENZ

TIBÓN, GUTIERRE, *Versos decaglotos* (1919-1940).

Paper. México: Editorial Améxica, 1964.

Paper. 50 pp.

The venerable poet, John Crowe Ransom, reminds us that "it is difficult to write the proper poem nowadays because after many ages of hard prose we have come far from the primitive and natural speech of poetry. But it is still being handsomely done." While Tibón's *Versos decaglotos* may not conform with Ransom's concept of the "proper poem," the reader, particularly if he happens to be a polyglot, will relish these *juegos literarios*, some obviously written with malice aforethought.

Rendered in Italian, German, Latin, English, Spanish, French, Dutch, Portuguese as well as several Swiss and Lombard dialects, this ingenious collection reflects the author's romantic *Wanderjahre* and confirms his professional skill with words, noteworthy in particular, in his "Divertimientos lingüísticos de Gog y Magog." The series "Una lira para Hermes" (1932-1939) recalls, with whimsical humor, the author's peripatetic promotion of the Hermes Baby Typewriter, Tibón's own invention; in "Hermes Babel" the author facetiously mixes up his lines, each in a different language, recording the enthusiastic reception of the *Baby* wherever he went.

The author, in a nostalgic mood, takes the reader back to Provence in his *Romance de Abén Tibón*, evocative of his ancestral literary heritage. It is fitting to recall that with the transference of the literary center from Spain to Provence came the gradual disuse of Arabic

as a medium of philosophic and scientific culture, and the age of translation made its appearance. The most famous of the host of translators which the need of the times brought forth, were the Tibbonides, Judah, Samuel and Moses, whose philosophical treatises, commentaries and translations paved the way for the Renaissance.

Here Tibón pays fitting tribute to his literary heritage: "Labor mía y de mi casta/fue el hacer accesible/las ciencias árabe y griega./Los tibónidas abrimos/camino al Renacimiento."

Like Emma Lazarus, welcoming to America the "huddled masses yearning to breathe free," Tibón here visualizes the emergence of a new race of men, the dawn of a new spirit on Mexican soil: "Nuevas aquí son las tierras/Y novísimo el espíritu/que mucho se ha enriquecido,/ensanchado, ampliado, ahondado/merced al íntegro enlace/con el nativo de América."

Here in Mexico Tibón has come to take root, to carry on the illustrious tradition of his ancient lineage: "Me llamo Gutierre, como otro/sevillano, el poeta/de Cetina, el del madrigal/'Ojos claros, serenos . . .';/y al igual que él, dejaré/mis huesos en este México."

One of the highlights of this reviewer's Mexican tour in 1943 was a visit to Tepotzotlán and Teotihuacán with Tibón as our Cicerone. Through his eyes Mexican antiquities came alive, and judging by his recent publications, Mexico's name, primitive languages, folklore and archeological treasures continue to absorb much of his time.

Onondaga Community College LOUIS NESBIT

GIRDANSKY, MICHAEL, *The Adventure of Language*. Englewood Cliffs, N.J.: Prentice Hall, 1963. 347 pp. \$5.95.

With the enormous impetus currently being given to the use of linguistics in all aspects of the foreign language field, many will find a book such as *The Adventure of Language* well suited to presenting a general, if somewhat cursory, introduction to basic language principles.

The book is geared more to "language as speech" than to written language; the confines of classical grammar are clearly pointed out. There are copious examples presented in many languages, fewer in Spanish and Portuguese than in other Western European tongues, but still many. The author's approach is essentially historical, describing the formation of the large world language groups and then presenting generalized linguistic principles with no special attempt to apply them to one particular language.

Occasionally, there is a tendency to over-generalize (i.e., "Almost all of the Romance languages have remained quite faithful to the old Latin and Indo-European principle of omitting subject pronouns except when needed for emphasis or to avoid ambiguity" [p. 219]). He goes on to state that French is an exception, but one wonders about Portuguese which uses subject pronouns with a reasonably high degree



of regularity. He presents an interesting case for the increasingly *phonemic* qualities of the International Phonetic Alphabet.

The specific sections on Spanish and Portuguese are necessarily brief, but of considerable interest. There are short sections devoted to the identification and differentiation of the major Romance and Germanic languages, both in written and oral form. These descriptions are largely non-technical, but could prove to be of value. While it is to be regretted that Girdansky was not able to cover individual languages more thoroughly, it can reasonably be assumed that such was not the purpose of this volume.

The author's highly stylized writing is of linguistic interest itself. New English words (such as "highschool," p. 97) occasionally appear. The work is well divided into appropriate chapters. The occasional error or misprint is probably inevitable when so many languages appear in one volume. Some examples in Portuguese are "su casa," (p. 174), "imitiçao" and "-cão," (p. 212). However, there is an abundance of information to be found in the book.

It should be emphasized that this is not a text and would not really be suitable for classroom use. Anyone, nevertheless, looking for a readable, informative, and generally accurate introduction to linguistic principles will find this work of value.

DePauw Univ.

RICHARD B. KLEIN

BADÍA MARGARIT, ANTONIO, *Gramática catalana*, 2 vols. Madrid: Editorial Gredos, 1962. Paper. Vol. I, 478 pp., Vol. II, 548 pp.

Esta nueva obra de A. Badía contiene un extenso, detallado y completo estudio de la lengua catalana. Del mismo modo que otra gran obra del mismo autor—la *Gramática histórica catalana* (Barcelona: Noguer, 1951)—ésta también tiene un extraordinario valor de síntesis y de orientación en todos los problemas o temas de que trata. La nueva gramática es a la vez normativa y descriptiva, empleando este último término en un sentido amplio, sin relación con lo que entre los lingüistas estructuralistas, especialmente en los Estados Unidos, se entiende por gramática descriptiva.

La obra empieza con una excelente introducción sobre los principales conceptos básicos en torno a la lengua catalana moderna y los diferentes criterios sobre la afiliación del catalán dentro del conjunto románico. A continuación el lector puede documentarse ampliamente sobre el movimiento científico y normativo en relación con la lengua catalana. Una extensa bibliografía orientadora completa estos capítulos preliminares.

La palabra "gramática" se entiende en el sentido más general y abarca, por lo tanto, el estudio de los sonidos, de la morfología y de la sintaxis. No se hace, por otra parte, una separación estricta entre estas dos últimas, con buen criterio a nuestro juicio.

La descripción de los sonidos es completísima y muy cuidada. Nos sorprende un poco que el

autor no trate el aspecto fónico de la lengua desde un punto de vista estructural, ya sea según las orientaciones dominantes en Europa, como la escuela de Praga, o según la "fonémica" americana. Es muy probable que Badía, gran conocedor de estos problemas, de acuerdo, sin embargo, con el carácter general de esta obra—nos referimos a su orientación tradicional básica, que tiene, indudablemente, su justificación—haya preferido exponernos su posición en algún trabajo posterior.

El estudio gramatical, en el sentido más estricto de la palabra es decir, morfología y sintaxis, es igualmente detallado y completísimo. El autor, de un modo menos sorprendente por razones obvias—pensamos, naturalmente, en los resultados menos definitivos y convincentes del estructuralismo en este campo y su aceptación más limitada y discutida en muchos sectores de la lingüística o filología—sigue también una orientación tradicional. Respetando esta orientación, creemos, no obstante, que podrían introducirse algunas modificaciones de carácter metodológica. Al tratar de la flexión nominal, por ejemplo, parece más acertado referirse conjuntamente a las palabras que siguen un mismo tipo de flexión, puesto que la separación que puede establecerse entre sustantivos y adjetivos se basa en razones sintácticas, que no afectan a los rasgos flexionales comunes. Del mismo modo, la parte dedicada al verbo, no deja olvidado ningún aspecto o problema importante. Podría objetarse que la nomenclatura empleada no parece muy acertada en algún caso. Así, teniendo en cuenta que el libro está destinado a un público de lengua española, la palabra *perfecto* nos parece, más apropiada para expresar la forma *he cantat* y no *vaig cantar* o *cantí* y, a la inversa, si se emplea el término *indefinido*, éste debería referirse a la última forma indicada.

Respecto al estudio del modo, tratado de una manera clara y exhaustiva también, el autor, de acuerdo con la orientación que hallamos, por ejemplo, en la conocida obra de S. Gili y Gaya sobre sintaxis española (*Sintaxis superior de la lengua española*, Barcelona: Spes, 1961), no tiene en cuenta suficientemente el carácter unitario que impone la forma única del subjuntivo. Pensamos especialmente en la división fundamental entre el subjuntivo potencial y el optativo con que empieza el estudio del modo subjuntivo. Creemos, además, que el estudio de este modo, aun dentro del marco tradicional, podría enfocarse mejor, sobre todo en la subordinación de oraciones, partiendo de las diferentes clases de palabras—nombres, verbos, adverbios y partículas relacionantes—que determinan el empleo de dicho modo. La obra de K. Togeby, *Mode, aspect et temps en espagnol* (Copenhague 1953) nos parece interesante en este sentido. El estudio de los verbos irregulares, completo y detalladísimo, podría mejorarse si se distinguiera más radicalmente entre las verdaderas irregularidades y las simplemente ortográficas.

Las comparaciones con el español a lo largo de la obra son siempre oportunas y de gran

utilidad. Para el lector poco familiarizado con la lengua catalana los dos volúmenes de que consta la obra resultan un poco densos. Pero, en compensación, ambos constituyen una obra de consulta obligada para cuantos se interesen seriamente por la lengua catalana. Debe convenirse en que la lectura de la obra se habría facilitado, por otra parte, si se hubieran evitado algunos párrafos excesivamente largos y se hubieran puesto de relieve de algún modo—por ejemplo, con caracteres de letra distintos las palabras o formas estudiadas.

No es preciso decir que las breves observaciones precedentes no afectan en absoluto al gran mérito de la obra de Badía, llevada a cabo toda con el rigor y cuidado habituales en el autor y en la que no hay lugar para ninguna clase de precipitaciones o improvisaciones. Sin miedo a exagerar, podemos decir que la obra del profesor Badía es la gran gramática catalana que todos esperábamos.

*Indiana Univ.*

J. ROCA-PONS

## CHAPTER NEWS

Conducted by

J. CHALMERS HERMAN, Chapter Adviser\*

El día 3 de abril del presente a las 9 y media de la mañana se llevó a cabo la cuarta sesión del ALAMO VALLEY Chapter en la hermosa ciudad de Brownsville. Debido a que el presidente, señor Alonso M. Perales, se encontraba en Washington D.C. haciendo preparativos para su viaje al Ecuador, el vice presidente de dicha organización, el señor Francisco Ramírez, de San Antonio, fue quien presidió la interesante junta. La invocación fue dada por el Sr. Oscar Tullos, del Colegio Texas Southmost de Brownsville. Las palabras de bienvenida fueron expresadas por el señor Pat Corrigan de la misma ciudad. El secretario de actas, señor Julio Palacios, de Edcouch, leyó las minutas de la última reunión y éstas fueron aprobadas como se leyeron. El señor Ramírez expresó palabras de agradecimiento a la señorita Ana Pérez, de San Benito, por su magnífico esfuerzo al arreglar los preparativos para esta junta. La tesorera de dicha organización, la señora Sally Hopkins, de San Antonio, rindió su informe y también fue aprobado. Se seleccionó un comité para que estuviera encargado de que el excelente periódico *Hispanavoz* continuase y este comité quedó integrado por las siguientes personas: la señorita de la Garza, de San Benito, la señora Mary Lou Rumble, de

Harlingen, el señor Arnulfo Cisneros, de Corpus Christi, la señora Estela Cuellar, de McAllen. También se nombró comité encabezado por la señorita Elfida Vázquez de San Antonio. Fue integrado también por la señora María Carrizales, de Weslaco, y el señor Arnulfo Cisneros de la Ciudad de Corpus Christi. Acto continuó y la mayoría de las personas reunidas aprobaron que la siguiente junta reglamentaria del Alamo Valley Chapter se llevase a cabo en la ciudad de Corpus Christi, el \* Chapter News should be sent to Dr. Herman at East Central State College, Ada, Oklahoma. día 20 de noviembre de 1965. Después de la interesante junta la Dra. Jean Chittenden, de la Universidad de Trinity de San Antonio, pronunció un interesante discurso sobre la Enseñanza. En seguida el grupo se reunió en uno de los salones del edificio par discutir planes o métodos de enseñanza del idioma español. Todos los miembros allí presente quedaron completamente complacidos de dicha discusión de intercambio de ideas, y con esto se dió por terminada la sesión. Después los integrantes se reunieron para disfrutar de una buena comida. La invocación fue dada por el Rev. E. Ballard, O.M.I., y las palabras de bienvenida fueron dichas por el Decano del Colegio Texas Southmost de Brownsville, Texas. La Dra. Juliette Jane McClendon del San Antonio College de San Antonio, pronunció un excelente discurso sobre el tema *Indian Village of Pa-*

\* Chapter News should be sent to Dr. Herman at East Central State College, Ada, Oklahoma.



*chahuico*. Después el premio de Cervantes fue otorgado a Sister James Elizabeth González, del Colegio de Nuestra Señora del Lago y al señor Manuel Ruiz Ibáñez le fue otorgado también el premio de Don Quijote. El señor Menton Murray, legislador del estado también pronunció unas breves palabras y nos expresó que haría todo lo posible por ayudarnos para que la próxima convención de las Américas (Hemisfair-1968) se llevase a cabo en San Antonio, Texas. En seguida la niña Graciela Reyna, estudiante de uno de los planteles de San Benito, deleitó con unos preciosos bailes y con este la reunión quedó terminada.

The HUDSON VALLEY CHAPTER held its annual spring luncheon meeting in Schenectady at the Bishop Gibbons H.S. in early April and elected as president, Frank Cicchello, Scotia H.S.; vice-president, Mrs. Gina Moore, Milne H.S.; sec-treas., Dr. Laura B. Fernández, Schalmont H.S. Brother O'Keefe of Bishop Gibbons H.S. was host and Edward Wuinée of Niskayuna Junior H.S. presided. The morning program began with the introduction of the members present and each one spoke briefly on the status of Spanish in his school. Mr. Jerald R. Green, associate in foreign languages education, and specialist in Spanish, represented the New York State Education Department, and addressed the group. Mr. Frank Cicero, Guilderland Central H.S., spoke on the AATSP Examinations. Following the luncheon, Professor Carlos Astiz of the Political Science Department at the State Univ. in Albany spoke on his native country, Argentina.

The LLANO ESTACADO Chapter held its spring meeting with a luncheon on May 1 at the Crescent House Restaurant in Littlefield, Texas, with Mrs. W. D. Armstrong, president, presiding. New officers were elected as follows: president, Miss Myra Applewhite, Plainview; vice-president, Mrs. Pearl Scott, Lubbock; executive sec., Mrs. W. D. Armstrong, Lubbock, and reporter, Mrs. Madolyn Pitts, Lubbock. On April 10, the Chapter held the spring festival or "El día de los reyes"

together with the National Spanish Contest. Students from Lubbock and Midland dominated the regional contest.

La última reunión del capítulo de la NUEVA INGLATERRA tuvo lugar en el mes de marzo en la Pan American Society of New England en Boston. El programa "Algunas fiestas españolas" fue presentado por el señor James H. Couch de Phillips Academy, Andover. El señor Couch sacó estas diapositivas tan pintorescas en un reciente viaje sabático que hizo a España. Las diapositivas iban acompañadas con su huella de sonido. En el mismo programa el señor José A. Godoy, cónsul del Perú, presentó a los siguientes miembros, hermana Margaret Pauline, señorita Mable Pratt, señorita María Antonia Quiroga y doctor Anthony Simeone, quienes presentaron un homenaje en honor de la señorita Katherine E. Barr, jubilada, de State College at Boston y señora Manuela de Mora Brandt, jubilada, de Pine Manor Jr. College. Los siguientes oficiales han sido elegidos para el año escolar 1965-66: Presidenta, señorita Helen Agbay, South H.S. y Holy Cross Coll., Worcester, Mass.; Primera Vice Presidenta, señora Frances Caronna, Wachusset Regional H.S., Holden, Mass.; Segundo Vice Presidente, Dr. Carlo Vacca, Massachusetts Bay Community Coll., Boston, Mass.; Tesorero, Coronel Edward M. Harris, Phillips Academy, Andover, Mass.; y Secretaria, Srta. Joyce Haggerty, Regis Coll., Weston, Mass. El decimocuarto concurso del español hablado patrocinado por la Sociedad Panamericana de Nueva Inglaterra y por el AATSP capítulo de la Nueva Inglaterra tuvo lugar en abril en la Universidad de Clark, Worcester, Mass. Este año el tema era "México—Evolución y revolución", tratando específicamente de "la gente y el país; la revolución de 1910—la historia y su literatura; la conquista del pueblo azteca". En la sesión de la tarde el cónsul honorario mexicano en Boston, el Sr. Jaime Peña-Vera, dió una interesante conferencia ilustrada sobre la cual fueron examinados los finalistas. Los ganadores de premios recibieron becas del Instituto Tecnológico y de Estudios Superiores de Mon-

terrey, México; del Instituto Allende, San Miguel de Allende, Gto., México; y de la Academia Hispano Americana, San Miguel de Allende, México. Bajo la dirección del profesor J. Richard Reid de Clark el concurso resultó con mucho éxito.

The final meeting of the 1964-65 school year of the RHODE ISLAND Chapter was held Friday, May 14, 1965 in Faunce House Art Gallery, Brown Univ., Providence, R.I., Thrtly-five members and guests were present. Mr. James Teixeira, president, stated that following two Executive Board meetings, one on April 23 and the other on May 7th, it was proposed that officers' elections take place in the last Spring meeting so that sufficient time is available to set up a program for the coming school year. This involves a change in Article III of the Constitution. It was so voted and approved with appropriate rewording of Section 2 of Article III. The Nominating Committee proposed the following new slate of officers, who were approved and accepted: Pres., Mr. Robert Arruda; Vice-Pres., Miss Eleanor Surprenant; Sec.-Treas., John M. Powers; Corres. Sec., Mr. William Viviani. Mr. Arruda introduced the guest speaker, Dr. Joaquín de Siqueira Coutinho of Georgetown Univ. in Washington. Dr. Coutinho, who has had extensive experience as professor, lecturer, and author, and has been twice decorated by the Portuguese government, gave a detailed talk on Portugal. The culture, politics, and history of that country were developed through use of color slides depicting the topics under discussion.

The SUFFOLK County Chapter has elected the following new officers: Pres., Mr. Canio Pavone, Harborfields H.S.; Vice-Pres., Mr. Douglas Mackenzie, Bay Shore H.S.; Treas., Mr. Michael Licciardello, John F. Kennedy Jr. H.S.; Rec. Sec, Mrs. Catherine Walsh, Northport, N.Y.;

Corres. Sec.; Mr. James Small, Northport, N.Y. The outgoing and incoming officers of the chapter and their husbands and wives met in June and closed the school year with a Spanish dinner party.

On Friday evening, April 9, 1965, in the Walnut Room of the Capitol Park Inn, the thirtieth annual meeting of the TENNESSEE Chapter was called to order and the invocation was given by the president, Mrs. Eva Pilkinton. Appreciation was expressed for the lovely place cards and programs made by Mrs. Maxine Patterson of Treadwell H.S. in Memphis. After a delicious and well-served dinner, Mrs. Herman G. Knauth brought a timely message in behalf of the Pan American Association. Miss Ann Battle, the speaker of the evening, was presented by Miss Margaret Batey. Miss Battle took the group on a delightful word and picture tour of Spain and Portugal in a French station wagon—she even parked the French station wagon just outside the door for all to see and admire! Miss Battle made the announcement that the Governor's School Committee for Inter-American Education had chosen the chapter president, Mrs. Eva Pilkinton, to represent Tennessee on a tour of South America. The minutes of the previous meeting and the treasurer's report were approved and filed. Miss Ruth Knowlton gave a brief report on the status of the AATSP contest; there were four testing centers this year, one each in Knoxville, Chattanooga, Nashville, and Memphis. It is hoped that there will be more next year. Dr. Milton Chane, Chairman of the Nominating Committee, recommended the following officers who were elected by acclamation: Pres., Dr. Gerald E. Wade, Vanderbilt Univ.; Vice-Pres., Miss Louise Payne, East. H.S., Nashville, Tennessee; Sec., Miss Ruth Knowlton, Tennessee Department of Education, Memphis, Tennessee.



PEI, MARIO, *Invitation to Linguistics*. Garden City, New York: Doubleday and Co., Inc., 1965. xi + 266 pp. \$5.95.

Here is another book by Mario Pei with a tendency toward popularization, but still a useful, though limited, basic book. As in other books, he aims at the entire spectrum of a vast field of knowledge, which is often too broad to be handled completely within the covers of a single book. In *Invitation to Linguistics*, the author attempts to discuss such a tremendous number of important linguistic factors that only a superficial treatment of the majority of them is the final result. Admittedly, such a treatment serves the purpose of a broad survey somewhat like an anthology in literature or a "smorgasbord" sampling of many items without arriving at a complete appreciation or understanding of any one of them. Prof. Pei, however, is to be admired for his courage and thanked for offering the uninitiated at least an insight into what linguistics is and into the complexity of some of its many ramifications.

The "barely veiled sufferance" (p. 237), to apply Pei's own term in reverse with which he views the descriptive linguist, is incongruous with his own reliance on the accomplishments of descriptivism. His "Selective Bibliography" is heavily larded with glowing annotations of the traditionally bent books, but with a decided negative bias for some of the classic descriptivist works. For example, of Leonard Bloomfield's *Language*, he says "dogmatically presented" (p. 245); of E. Sapir's *Language*, he says "plodding presentation" (p. 246); of R. A. Hall's *Linguistics and Your Language*, he says it "Offers little about either linguistics or language but a good deal about the author's personal likes and dislikes" (p. 247); and in another section of the book of B. L. Whorf that he is "insufficiently prepared" (p. 241). Such statements make one wonder why

he chose these books as selective at all. Pei regards Hockett's *Course in Modern Linguistics* as "A rather deep presentation of descriptive linguistics, with excessive involvement of terminology and indefiniteness of definitions" (p. 248); Gleason's *Introduction to Linguistics* as "elaborate" (p. 248); and Block and Treager's *Outline of Linguistic Analysis* as "marred by an intransigent viewpoint" (p. 248).

This reviewer can readily discern the danger of quoting certain items out of their complete context, but there is an underlying spirit in this book, which is reflected in a seemingly innocent choice of words. His use of *though*, for example, in the note on W. P. Lehmann's *Historical Linguistics* leads one to suspect that descriptive is a dirty word, e.g., "Good, up-to-date coverage of subject matter and methodology, *though* with a strong *descriptive* slant" (p. 250). Again, in his note on H. M. Hoenigswald's *Language Change and Linguistic Reconstruction*, he calls it "An attempt [*italics mine*] to apply structural terminology and methodology to historical linguistics" (p. 251). In the "Dictionaries and Glossaries" section, Pei considers his own *Dictionary of Linguistics* as giving "good coverage" (p. 258), but E. P. Hamp's *Glossary of American Technical Linguistic Usage to 1950* as "unsatisfactory by reason of lack of clear definitions" (p. 258).

Even though Pei merely draws broad outlines with strokes lacking detail, it is the reviewer's impression that he occasionally includes questionable specifics. Most structural linguistics, for instance, use great caution, if they dare at all, to define "word" and "sentence"; yet on pp. 68 and 69 Pei attributes rather short oversimplified definitions of these items to the structural standpoint. Except for some slight mishandling of descriptive linguistics, such as the former example and Pei's popular bias as shown above, the book is quite adequate though oversimplified.

The scope of the book is ambitious, and the "Table of Contents" promises more by implication than the book really provides. But there are some contributions

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\* Publishers and authors are requested to send books for review to the Review Editor, Prof. Donald Bleznick, Spanish Dept., Penn State Univ., University Park, Pa.

worth mentioning here. One is the pointing out of the need and importance of more research and publication on geolinguistics. But to consider geolinguistics, however, as one of the main triumvirate branches with historical linguistics and descriptive linguistics comprising the other two might be seriously questioned by some.

Another value lies in the admonishment that Pei levels on specialists in the various branches of linguistics. He does this in the final well-chosen words of Appendix VIII "A Few Suggestions." Here, the author states his views on the pernicious practice of turning a deaf ear to others in our field, only because they have opposing notions to our own. With this objective thought in mind, it is well to reiterate that there is a great and growing market which Pei's latest effort can serve reasonably well.

RICHARD BARRUTIA

*Univ. of California, Irvine*

FARLEY, RODGER A. and LAURA ARGÜELLES DE, *Today's Spoken Spanish*. New York: Charles Scribner's Sons, 1964. xii + 267 pp. \$4.50.

*Today's Spoken Spanish* is in that "never-never land" between traditional and "new-key", but so are many college classes, unfortunately. The instructor who is faced with the difficult task of providing an interesting review course for a heterogeneous assortment of students from widely-varying backgrounds might well examine this book.

Each of the thirty-five lessons begins with a dialog of about 150 words long set in Madrid. A half-page or so of "Modismos y vocabulario adicional" uselessly duplicates the words and phrases which appear in the Spanish-English version of the dialog and in the Vocabulary section which lists about 1600 root words. The "Ejercicios orales" consists of three or four pattern drills based on the dialog. The drills in the first lessons are dull, and principals of transformational grammar are occasionally violated, but later drills are interesting and imaginative and simulate natural conversational situations. Each lesson con-

cludes with about fifteen "Preguntas sobre el diálogo."

Though "designed primarily for third-semester college classes," the book is not an adequate sequel, either in difficulty-level or interest-level, to any genuine audio-lingual system currently used in high schools or colleges. It would be satisfactory, however, for teaching aural-oral skills and more realistic grammar to students who had had a traditional beginning course. There are no reading selections, though surely a third-semester college student should be developing his reading skills along with his aural-oral skills, and preferably with carefully integrated materials.

The format of the book is novel in that all the grammatical generalizations are relegated to a sixty-page "language study section." Students are referred to numbered paragraphs which explains the grammar points pertinent to each dialog and its accompanying drills. The generalizations, in English, are well illustrated with Spanish-English examples. In spite of a few omissions and ambiguities or inaccuracies, this section constitutes one of the best and most concise review grammars available, and some grammar points are explained with more precision here than in any other text.

The language study section reflects some of the thinking and language of the descriptive linguists, but by no means provides a "modern description" of a "spoken" Spanish as claimed in the Preface. There is little recognition of a grammar system based on speech; rather, there are grammatical generalizations based on conversational style of the language as recorded in writing. One looks in vain for any statement summarizing the morphophonemic principles underlying stem-vowel changes in verbs, for example. The relation of the pronoun system to the stress pattern is ignored. Most grammar points are treated conventionally, but with improved clarity. What the book offers is a modernized version of traditional grammar applied to popular Peninsular Spanish.

Traditionalists and transitionalists will find *Today's Spoken Spanish* a convenient



reference text and will want to avail themselves of some of the Farleys' precise analyses, fresh examples, and new drills. For a refresher or trailer class, this appears to be one of the best compromise texts available for those who must compromise.

(Tapes referred to were not furnished the reviewer.)

Univ. of Minnesota

MARY E. MOEN

TURK, LAUREL HERBERT, *Foundation Course in Spanish*. Rev. ed. Boston: D. C. Heath and Co., 1965. 445 pp.

The physical attractiveness of this revised edition of a widely used text fairly leaps to the eye. Its handsome cover, its profusion of striking photographs and line drawings must place it near the top of an altogether too small class of college-level grammars having a notable degree of eye appeal.

Relying on an eminently practical vocabulary of high frequency, the book's twenty-five lessons present the basics of Spanish grammar lucidly, comprehensively, and in sound sequence. Interspersed therewith are twenty well-edited *Lecturas* which provide the student with a rich fund of material on the geography, history, and culture of Spain and of Spanish America without taxing him too severely, heavily laden with cognates as they are. Likewise worthy of commendation are the text's carefully constructed dialogues and questionnaires, with the latter virtually never offending by involving the pupil with overly lengthy or otherwise overly challenging questions.

A welcome bonus is provided in the form of an independent section that dwells fully on the principles of writing social and business letters in Spanish. Nine time-consecrated songs, the usefulness of which would have been markedly enhanced in most cases had more stanzas than one been supplied for each, make up a portion of the appendix. Why, pray, one may ask parenthetically, have all but a relative handful of college teachers ignored the obvious pedagogical possibilities of the treasure house of Spanish music? A *bravo* to the author for reminding them of their

neglect!

The publishers have described this revised edition as "an ideal text for either traditional or audio-lingual beginning Spanish classes." This would, of course, be having it both ways with a vengeance, patently an impossibility. Happily, tape recordings featuring the voices of native speakers accompany the book; happily, too, pattern drill exercises of the substitution and question-and-answer varieties figure prominently in the scheme. Be that as it may, of and in themselves these can no more make a text audio-lingual than can the presence of a few lonely swallows signal the advent of spring. Controlled conversation drills, paired sentence drills and a half-dozen other types that have become the staple of audio-lingual teaching are conspicuous by their absence. Vocabulary lists punctuate the pages of every chapter. Fill-ins, too many of which are excessively easy of execution, enjoy pride of place. All directions are given in English, a condition that is all the more puzzling since the author has taken pains to include special lists of expressions for employment in classroom and laboratory and of grammatical terms. The lessons abound in fragments, in sentences, and in what are freely called compositions, all for translation from Spanish into English, with the compositions being intended for optional use. If, however, in any given lesson the composition portion should be left undone, the volume of exercise would be reduced unconscionably.

It goes without saying that a dedicated and skillful instructor can by dint of hard work and a fertile inventiveness meet audio-lingual objectives though working with a textbook that is not so oriented. He will not have to be told, nevertheless, that there is an easier way of achieving them.

CHESTER W. OBUCHOWSKI

Univ. of Connecticut

PITTARO, JOHN M., *Cuentos y más cuentos*. Boston: D. C. Heath, 1964. ix + 234 pp. \$4.32.

*Cuentos y más cuentos* is a beginning reader containing thirty simple anecdotes

and twenty simplified stories. The short, humorous anecdotes vary in length from ten to forty-five lines and are sometimes reminiscent of the old-type New York State Regents aural comprehension and reading comprehension passages. The stories average three pages in length and have been adapted from such well known authors as Benavente, Baroja, Pardo Bazán, Bécquer, Alarcón, Blasco Ibáñez, etc. Only one Spanish American writer is represented, Juan Pablo Echagüe of Argentina, and one story is taken from our own Washington Irving. We would have preferred to see selections from at least one or two contemporary writers and a broader representation from Spanish America (especially since the Preface states that "the stories in the book give a composite picture of Spanish and Spanish American life").

To facilitate reading at an early stage, the language is kept within a basic vocabulary range and footnotes explain or restate in Spanish difficult words and expressions. I noticed, however, a few low frequency words (e.g., *golfo*, *sebo*, *untado*, *baranda*, *colmo*, *bujía*) for which there were no footnotes. Idioms are indicated in the text by letters and are listed and translated immediately after the reading selection. (Should *voy a hablar*, *no voy a pagar*, *decidirse a abandonar*, *poco después* be classified as idioms?)

Mr. Pittaro points out that "the story material supplies the student with a splendid opportunity for oral self-expression" and that the natural style used is intended to improve the student's linguistic progress. To accomplish this, the editor offers, after each selection, a variety of exercises: 1. *Word Study*. The first part is always based on Spanish-English cognates which occur in the reading. The second part varies—matching of synonyms, antonyms or English-Spanish words, classified vocabulary, word family studies, etc. 2. *Comprehension* exercises includes the following types: memorization of a brief dialog, true-false statements, choosing of proper word, sentence completion, sentence combining, rearranging words to form sentences, idiom translation and drill, and translation of sentences from English to Spanish. There is, however, no English-Spanish end vocabulary, which most students will need for this exercise. There is also verb practice (changing person or tense), but I wonder whether this really tests comprehension. 3. *Aural-Oral Practice* starts with nine to six-

teen questions based on the reading. The twenty final selections also have four or five personal questions suggested by the story. Also included are suggestions for oral compositions and dramatizations.

Most beginning grammars these days are rather complete affairs (usually two weighty volumes for the first two levels in secondary school) which allow no room for supplementary readers. Many teachers, however, recognize the value of including, along with grammar and pattern practice, some reading, not only for its own sake but because they feel that graded reading will reinforce and help develop audio-lingual skills. For these teachers Mr. Pittaro's latest book will be a welcome addition to the rather limited number of satisfactory beginning readers.

Queens College

SEYMOUR RESNICK

ENGLEKIRK, JOHN E., et al, *Outline History of Spanish American Literature*. New York: Appleton-Century-Crofts, 1965. xiii + 252 pp. Paper. \$2.95.

This third edition of the *Outline History*, revised, enlarged and published more than two decades after the second edition, is welcome indeed. Those of us in the field who knew of its gestation awaited its appearance with impatience, and now that it is here I am confident that the book will prove to be a valuable reference source to a variety of people: professors, undergraduate Spanish majors, graduate students, librarians, and that growing number of persons curious about Latin America who possess no Spanish. Designed primarily for use in a two semester survey course, this history is also an excellent complement to recent longer, more detailed histories of the subject (such as those by Anderson Imbert and Torres Rioseco).

The various contributors, John E. Englekirk, Irving A. Leonard, John A. Crow, and John T. Reid, have followed the same general plan as in the original edition, but the five sections in that book have been reduced to three: "From Discovery to Independence," "From Independence to the Mexican Revolution," "From the Mexican Revolution to the Present." Each section's "Introductory Summary" has been revised



and lengthened, author entries and critical bibliographies revised and updated, some writers included in the first and second editions omitted and many new ones added, particularly in the contemporary field. Not the least valuable of the book's features is the Bibliography on pages 231-246, listing some 325 volumes. It is select, comprehensive, and can serve as an excellent checklist for libraries. Every college's Hispanic collection should include the titles on this list. The same may be said of many of the books appearing in the critical bibliographies following each author's entry. The volume's format is attractive, it is clearly printed, there is an adequate number of maps in both color and black and white, and the price is reasonable.

This new *Outline History of Spanish American Literature* appears at a propitious moment, during a period of expanding interest in Spanish American literature and culture in many of our college and university Spanish departments. It represents a task well done, and it will be a most useful tool in many ways to all who are Hispanists in the truest and widest sense of the word. Need I add that its wide dissemination among true Hispanists should result in narrowing the unfortunate gap separating too many students of Spanish peninsular and Spanish American letters?

ROBERT G. MEAD, JR.

Univ. of Connecticut

DENEVI, MARCO, *Ceremonia secreta y otros cuentos*. Ed. by Donald A. Yates. New York: The Macmillan Co., 1965. iii + 117 pp. Paper. \$1.95.

The rapid rise of Denevi to a place of prominence on the Argentine literary scene reads like a success story straight out of Hollywood. In 1955 his very first novelistic effort, *Rosaura a las diez*, won the top prize in a literary contest, quickly went through seven editions and was adapted to the stage and the screen. Subsequently Denevi turned to the fable and allegory to express his anxieties about man's fate in the modern world, but in 1960 he entered the *Life en español* story contest submitting *Ceremonia secreta* and winning five thou-

sand dollars.

Although much shorter than his first novel, *Ceremonia secreta* exhibits similarities in style and structure. Both works are mystery stories, both employ a multiple-narrator technique that allows for changes in language and tone as the author switches from one point of view to the next and puts the pieces of the puzzle together. Denevi has stylistic power that enables him to bring a character or situation to life with utmost economy and precision, recalling the "lean" descriptive style of Jorge Luis Borges.

*Ceremonia secreta*, however, transcends the scope of a simple mystery story. The protagonist, one old spinster by the name of Leonides Arrufat, allows herself to be drawn into an absurd yet fascinating existence when she agrees to play the role of a defunct mother whom she resembles. But, without realizing it, she soon is playing detective, judge and even executioner, destined to explore facets of love, crime and punishment. The story takes place in the heart of Buenos Aires, but the cultural life of the big city is hardly visible as the work portrays primarily the personal experience of the protagonist. Except for one brief dialogue, *porteño* slang is absent from Denevi's prose; but his propensity to use metaphorical descriptions ("Se saludaron a sarpazos," "acribillaba de palabrotas," "el litúrgico sombrero") makes certain demands on the students in the way of interpretation.

The first part of this reader is made up of eight brief allegories and fables, mostly examples of Denevi's preoccupation with the process of dehumanization that the human being is undergoing in our over-mechanized society.

Prof. Yates who previously edited Denevi's *Rosaura a las diez* is a dedicated student of Argentine literature. His knowledge of Argentine culture and language enabled him to explain regional peculiarities in appropriate notes. Only on rare occasions would an additional comment be welcome (*carnaval* warrants an explanation and *corso* does not necessarily mean a parade).

This reader, then, presents an excellent

example of this modern Argentine writer's craftsmanship and dramatic powers and is to be recommended for third or fourth-semester college courses. The text contains the usual vocabulary list but has no exercises.

Carleton College H. ERNEST LEWALD

SÁBATO, ERNESTO, *El túnel*, Ed. Louis C. Pérez. New York: The Macmillan Co., 1965. Paper. 124 pp. \$1.95.

La inclusión de la primera novela de Sábato en la nueva "Macmillan Modern Spanish American Literature Series" es, en verdad, sumamente acertada no sólo desde un punto de vista literario sino también didáctico. *El túnel* es una novela con una estructura muy clara, que participa a la vez de la técnica psicológica y la de la novela policial, con gradación bien manejada del tema y con un estilo directo y nítido, de fácil comprensión. La he usado con muy positivos resultados en cursos de "Advanced Composition," "Stylistics," como asimismo en cursos de literatura basados en el análisis literario de las obras.

La edición que ahora presenta el Prof. Pérez merece todo nuestro respeto ya que, tanto las notas a pie de página como el Vocabulario y el análisis introductorio han sido hechos con economía y justeza de conceptos. Quisiera, no obstante, hacer unas pocas observaciones las que, de ninguna manera, rebajan la calidad de la edición que nos ocupa.

*El túnel* es mucho más que "a penetrating psychological novel of passion and crime" (p. 1). Es, esencialmente, una novela sobre el problema de la comunicación humana, mejor dicho, de la falta de ella. El Prof. Pérez dice esto cuando se refiere al "Tema" pero creo que sería mejor aclararlo al principio para no inducir a errores o confusiones.

El significado del cuadro "Maternidad" y la explicación de uno de los sueños—hay tres en la novela—es infinitamente más compleja de lo que apunta el Prof. Pérez; quizá sea porque no haya querido extenderse en demasía pero, de todos modos, debió destacarlos más.

"Not only Castel but other persons as

well have difficulty in communicating [in the novel]." No se trata de 'incomunicabilidad' entre los personajes. Lo que sucede es que ellos no hablan directamente con nosotros, los lectores, sino que todo lo estamos viendo a través de Castel. De ahí que nunca sepamos exactamente cómo son esos otros personajes ni puedan ellos entregársenos en forma total.

Finalmente, hay una omisión que considero importante: es la referencia al significado del amor físico. Porque en *El túnel* no se nos confronta con un erotismo pedestre sino con un sexo 'trascendentalizado.' Señalar esto es de máxima necesidad para comprender qué clase de celos son los de Castel y ver así al personaje en su debida perspectiva.

Sugerimos las siguientes traducciones (tanto para las Notas como para el Vocabulario), como más apropiadas a la significación en español:

Notes: p. 21, n. 47: "people who operate buses" es error. Debe ser 'people who run after buses'; p. 38, n. 81: 'but nowhere in general'; p. 39, n. 84: 'to dash out,' 'escape,' 'flee'; p. 66, n. 134: 'I turned abruptly.'

Vocabulary: *agravante*, 'compounding insult'; *caramba*, 'sorry' (ateniéndose al contexto, p. 39); *casco*, 'that part of the estancia in which the main house is located'; *dicharachero*, 'chatter-box'; *distanciamiento*, 'estrangement'; *emigrado*, 'emigrant'; *facultad*, 'school' (en las universidades); *maledicencia*, 'slander', 'calumny'; *musitar*, 'to mumble' (ver uso, p. 35); *presenciar*, 'to witness', 'attend', 'see'; *terminante*, 'final', 'decisive'. En los siguientes vocablos debiera consignarse su calidad de *argentinismos*: *almacén*, 'grocery'; *bañadera*, *colectivo*; *mucamo*; *nafta*, 'gasoline'; *vereda*; *vigilante*, 'policeman' (especialmente en p. 17).

Erratas: p. 24, "Etonces"; p. 42, "las casa"; p. 67, "¿qué importa?" por "¿qué me importa?"; p. 71, n. 153, "Is that right" debe llevar interrogación; p. 79, "tension" debe ser "tensión"; p. 85, "—¡Sí!" por "—¡Sí!"; p. 98, "Y no sería" agregar interrogación inicial; p. 108, "chiquillín"; p. 110, "encantamento"; p. 111, "estóico" (también p. 91); p. 115, "maldicencia"; p. 122, "ténue"; p. 123, "tu" por "tú." En p. 109 "detener" debiera preceder a "determinado."

ANGELA B. DELLEPIANE

City College of New York

RODRÍGUEZ-ALCALÁ, HUGO AND RODRÍGUEZ-ALCALÁ, SALLY, *Un país hispánico visto por dentro*. Englewood Cliffs, New



Jersey: Prentice-Hall, Inc. 1965. ix + 195 pp. \$3.75.

The authors of this composition and conversation book have concentrated all their attention upon one South American country: Paraguay. It is their belief that Latin American culture is fundamentally similar in all the southern republics, and thus a detailed picture of the character and background of one country will provide the student with a fuller insight into Latin American life than a travel guide-book of many countries.

They develop this idea in a series of twenty letters written by a young American bride living for a time in Paraguay to her good friend in the United States. Denise's first letter describes her meeting in California with an American diplomat's son, their whirlwind courtship, and their extended honeymoon in Paraguay where her husband had spent his boyhood. Subsequently each letter deals with some aspect of her new life—a visit to a large ranch, the parrot seller, a picnic on the banks of the Paraguay River, the friends they make, holidays. As anticipated, this affords ample opportunity for comments on the customs and manners of the Paraguayans.

The bride maintains a chatty, conversational tone in her letters, and everything in Paraguay unfailingly charms her. After so much light-heartedness the reader will be glad to reach the later letters which give descriptions of historical events in Paraguay and offer more substance. Usually it is a Paraguayan friend who gives Denise intriguing and sometimes first-hand historical details and anecdotes, particularly about the Chaco War, which she passes on to her correspondent in a manner that provokes the reader's interest.

The book is written in idiomatic, flowing Spanish which the authors designate as appropriate for second-year Spanish students. The twenty lessons each consist of a letter, "Cuestionario" based on the text, a list of "Modismos" with examples of their use, representative Spanish sentences to memorize, with their corresponding English translations, and an English-to-Spanish "Tema." Extensive vocabulary footnotes

appear on each page, most of which are essential for students at this level.

One letter can be covered in a class period; however, it would be comparatively easy to reduce the twenty letters to seventeen or eighteen by omitting a lesson here and there. Chapter 4 is, for the most part, a laborious description of the furniture in their "mansión colonial" in Asunción, being over-burdened with details; Chapter 12, a description of their trip to Villarrica, contributes little to the general knowledge of the reader. On the other hand, Chapter 7 is a very clever handling of the uses of the subjunctive. Denise reports her difficulties with the subjunctive, and in describing her husband's reactions to her Spanish, and those of the cook, we have an entertaining and painless display of the range of these constructions, not to mention an excellent reinforcement of the subjunctive for the student. No one, of course, will wish to eliminate the letters that contain pertinent historical information.

It is this reviewer's opinion that principally because of the flimsy plot, the book would not sustain the students' interest if used steadily class-period after class-period. However, as each letter is self-containing, it could be used to advantage from time to time throughout the semester for precisely what it was intended to be—a composition and conversation book at the second-year level.

PHYLLIS RODRÍGUEZ-PERALTA  
*Temple Univ.*

CANNON, CALVIN, *Modern Spanish Poems: Jiménez, Machado, Lorca, Otero*. New York: The Macmillan Co., 1965. Paper. 114 pp.

Prof. Cannon in his preface points out a problem unique to the teaching of Spanish literature. Certainly in the twentieth century, but also throughout most periods, the crowning aspect of the Spanish literary genius has been its poetry. Such a fact deserves the mark of being a problem only if we put it into perspective with the pedagogical situation of Spanish in the United States. Faced with burgeoning classes motivated for practical reasons—a late and guilty interest in Latin America,

fulfillment of the language requirement—we are asked to teach the aristocrat of all subjects: poetry, a genre which has never had a wide audience, and which seems particularly pressed in the headlong expansion and democratization of higher learning in America.

A student who wants to come to grips with Hispanic life, eventually to do business (in every sense of the word) with it, to study it from the viewpoint of sociology and history must, sooner or later, accept its poetic nature. Not for nothing did Don Quijote fly in the face of reality or recent Spanish poets seek to stir a cowed and numb social conscience through the medium of verse. Prof. Cannon's book, a thoughtful and scholarly second semester text, provides a thoroughfare into Spanish poetry for the tyro in the language. If we follow it, and others like it which are being developed, we will do much to raise the general level of taste associated with Spanish belles-lettres.

Each poet is represented by seven poems, chosen on the basis of "the quality of the poem, its linguistic accessibility, its amenability to classroom discussion and interpretation, its capacity to complement other poems in the collection, and its capacity to engage the student's imagination and interest." Using the insight of Pedro Salinas that all modern Spanish expression is fraught with poetry, Prof. Cannon sketches with admirable precision the general background. Each poet is introduced with equal skill and restraint. The selections are especially good, for they reveal, notably in the case of Jiménez, no surrender to facility or popular taste.

The carefully worked out questions in Spanish that accompany each poem are the highlight of the book. They go beyond the usual humdrum *preguntas* found in reading texts. Representing the essence of the editor's own study of Spanish poetry and his sensitivity to it, they clarify the meaning of the poem and lead at once into discussions of the highest level. In working out the answers to the questions, both teacher and student will enhance their understanding. The vocabulary employs an important device, that of defining in detail such words as *acacia* and *nardo*. The

latter, it will be remembered, is a favorite of Lorca's and the single equivalent of "tuberosé" is unlikely to be familiar to the average college student.

Here, then, in sensitive and careful terms, is an excellent introduction to Jiménez, Machado, Lorca and Otero. Guided by this book, the reader with very little Spanish can quickly verify the high claims made for contemporary Spanish poetry.

Pomona College

HOWARD T. YOUNG

RUÍZ IRIARTE, VÍCTOR, *Juego de niños*, ed. Isabel M. Schevill. New York: Prentice Hall, Inc., 1965. Paper. 168 pp. \$2.50.

Debemos agradecer a la Sra. Schevill el acierto de ofrecer a nuestros estudiantes de español un ejemplo de la clase de teatro de que es capaz Ruiz Iriarte, hasta ahora, que yo sepa, casi desconocido.

Ahora bien, no se espere de este autor nada que contribuya a desatar los ánimos ni a levantar pasiones. En realidad Ruiz Iriarte es un comediógrafo chapado a la antigua, cuyo tipo de teatro es, las más de las veces, la farsa, género de que se sirve para darnos una visión más o menos humorística de la vida, trasladándonos a un mundo arbitrario en que la verosimilitud, cuenta para poco, pero en que aparecen segundas intenciones llenas de ternura y de consecuencias moralizadoras. Así, por el camino del humor y de la ternura aspira el autor a darnos un aspecto de la vida íntima de la sociedad española de su tiempo. A esto hay que añadir un diálogo que es una delicia por su gracia, por el ingenio de muchas réplicas y por su humor divertido.

*Juego de niños* no es una excepción. Es simplemente una obra de entretenimiento ligera y amena, una anécdota matrimonial basada en situaciones graciosas con que el autor logra mantener el interés de los espectadores. Como alguien ha dicho: "Es un plato sencillo a base de sabrosas salsas."

La edición de la profesora Schevill está esmeradamente hecha. Posee una introducción excelente, un vocabulario completo y ejercicios al fin del libro—concebidos a base de "pattern sentences" entresacadas del texto—dedicados muy principalmente al empleo de verbos. Peca la edición (como



muchas otras) de la libertad que se toman a veces sus autores en la traducción de ciertas frases y palabras, libertad que conduce en esta ocasión a interpretaciones erróneas como la de traducir *chivato* (p. 6) por "kid brother" y *guateque* (p. 79) por "wild party," en vez de "tattler" or "gossiper" para la primera palabra y simplemente "party" para la segunda.

En conclusión, esta edición de *Juego de niños* está bien preparada, la comedia es entretenida y el interés se mantiene hasta el final en que el "suspense" queda perfectamente aclarado. Lo más valioso, repito, es el diálogo, excepcionalmente apto para el aprendizaje de palabras, frases y expresiones muy en uso en el lenguaje castellano de hoy. Tiene razón la profesora Schevill al decir que la obra puede usarse "both as a reader and as an intensive language text for intermediate college Spanish and advanced high school Spanish."

Duke Univ.

JUAN R. CASTELLANO

MIHURA, MIGUEL, *Mi adorado Juan*, ed. John V. Falconieri and Anthony M. Pasquariello. New York: Blaisdell Publishing Company, 1964 xvii + 146 pp.

The sophisticated, tongue-in-cheek humor so characteristic of Miguel Mihura's comedies is fully evident in *Mi adorado Juan*. Anyone who has read or seen a performance of *Tres sombreros de copa*, *Maribel y la extraña familia*, or *Carlota*, among others, is aware that the well known editor of such comic magazines as *La Ametralladora* and *La Codorniz* excels in making "nonsense out of everything, including nonsense," as the editors themselves point out in their Introduction to this amusing, challenging play.

*Mi adorado Juan* does not have the chaotic, disturbing qualities of *Tres sombreros de copa*; nor is its theme as daring as that of *Maribel y la extraña familia*; and it certainly does not shock the unsuspecting audience or reader with the cat-and-mouse cruelty found in Mihura's satirical "who-done-it," *Carlota*. But it does have his subtle, ironic humor, his sparkling dialogue, his unconventional treatment of accepted, traditional values, and that Ionesco-like quality of the absurd as the essence of

reality which leaves one both amused and confused.

Only Mihura can make a likeable hero out of a lazy, unconventional "bum" who not only wins the love of a charming, well educated young lady—of course the "bum" is in reality a brilliant young doctor—, but who even has the power to convert the girl's father, a research scientist, to his own way of life. This is a life of fishing, dreaming and chatting in the café. Our interest is maintained throughout, despite the absurdity of the situation in which fantasy and reality are so fused that the reader or spectator can scarcely tell them apart.

Escape from responsibility as the essence of happiness may not have been Mihura's primary thesis, and the fact that the scientist's discovery concerns a formula for pills which would destroy the need for sleep may or may not justify the change from a research scientist to an impractical dreamer. But neither can we take too seriously the conventional ending with its return to "normalcy." Consequently, this play's level of humor seems best suited to the highly motivated college or university student.

The edition itself is a conventional reading text with a short, but excellently written Introduction on Miguel Mihura's dramatic formula geared primarily to the literary critic and to the student of Spanish literature with an adequate background in contemporary Spanish drama. The exercise section is comprised exclusively of *preguntas* divided according to reading assignments of approximately ten pages in the text. The questions are mainly of a factual nature and based on content rather than interpretation of ideas and can certainly be used for oral practice, but in a limited sense. The text has a complete, useful vocabulary and ample footnotes given in idiomatic English.

All in all, *Mi adorado Juan* is a good example of Mihura's style, humor, and dramatic skill, and is edited with care and genuine insight into his talent.

Stanford Univ.

ISABEL M. SCHEVILL

KUJIKEN, JOHN D. and VALDÉS, MARÍA. *A Day With Alberto*. New York: Vantage

Press, Inc., 1964. 40 pp. \$2.

The story of Alberto, a seven-year-old who has recently arrived in the United States with his family is told in a most curious way:

According to the blurb on the front flap of the book jacket, the story is written in "Spanish and in English, so arranged that young American readers can follow it easily in both languages and at the same time learn to read Spanish." The Foreword informs us that the story "has been so arranged that the student can attain some degree of facility with Spanish, through the use of phonetic symbols." The book is intended for youngsters six to ten years old.

Although the reader is promised a day with Alberto, all he really gets is a description of Alberto's family and a walk to the docks. The reader learns very little about Alberto himself and unfortunately the walk to the docks is completely uneventful. As a matter of fact, we are not told what country Alberto comes from nor

where he is living. Although the authors express the hope that a "neighborhood buddy—one reading this story—" may brighten the day of an immigrant child such as Alberto, no feeling of empathy is awakened in the reader. The slight story, the pictures in black and white and the frequent blank pages do little to make this an attractive book for children.

The basic idea of the book, that is, a "pony" on a primer level is unsound and not in keeping with our current philosophy of language teaching in FLES. Further, the phonetics presented are based on our English sound system and even if the reader reads aloud as the Foreword suggests, the result is disastrous as my eight-year-old son proved. Very carelessly written, with little thought to style, this little book is full of errors in Spanish including errors of capitalization, orthography and idiom. The simple declarative sentences are monotonous and unimaginative.

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## EVALUATION OF SPANISH FILMS

Conducted by MARIAN TEMPLETON\*

*South American Republics, Series A: Argentina, Part I* (35 film strip frames, 11 min. on tape—3¾ ips), *Argentina, Part II* (33 frames, 12 min.), *Chile* (42 frames, 9 min.), *Uruguay* (42 frames, 10 min.); *Series B: Brasil, Part I* (44 frames, 10 min.), *Brazil, Part II* (42 frames, 10 min.), *Bolivia* (47 frames, 11 min.), *Paraguay* (33 frames, 8 min.). Spanish. Color. Verde Enterprises, P.O. Box 721, Del Mar, Calif. 92014. Series A (4 film strips, one tape, script)—\$37; Series B (4 film strips, one tape, script)—\$37. Evaluation committee: George Cushman, Juan López, Choate School, Wallingford, Conn. The idea presented here is good: a combination of pictures and voices in a comparatively inexpensive package. The

speakers are varied, boys and girls alternating at the microphone, with a musical background typical of the countries being discussed. The material covers most of the important aspects of each country; it was developed by Ann Russell, who has spent a total of seven years in Latin America and knows what she is writing about. The photography is good, although some frames are of less than professional quality. There are some mistakes in grammar, such as *un foto* (Uruguay, No. 13), or *una modela ciudad* (Brasil, 9); also a small number of awkward expressions, but in general the oral commentary is simple and appropriate. The comprehension level seems to range between second and fourth year high school, depending on the speakers of the various sections of tape. This would be a worthwhile addition to one's audio-visual-cultural program.

\* Suggestions for films to be reviewed or offers to review films should be sent to Miss Templeton at New Trier High School, Winnetka, Illinois.



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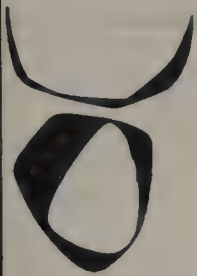
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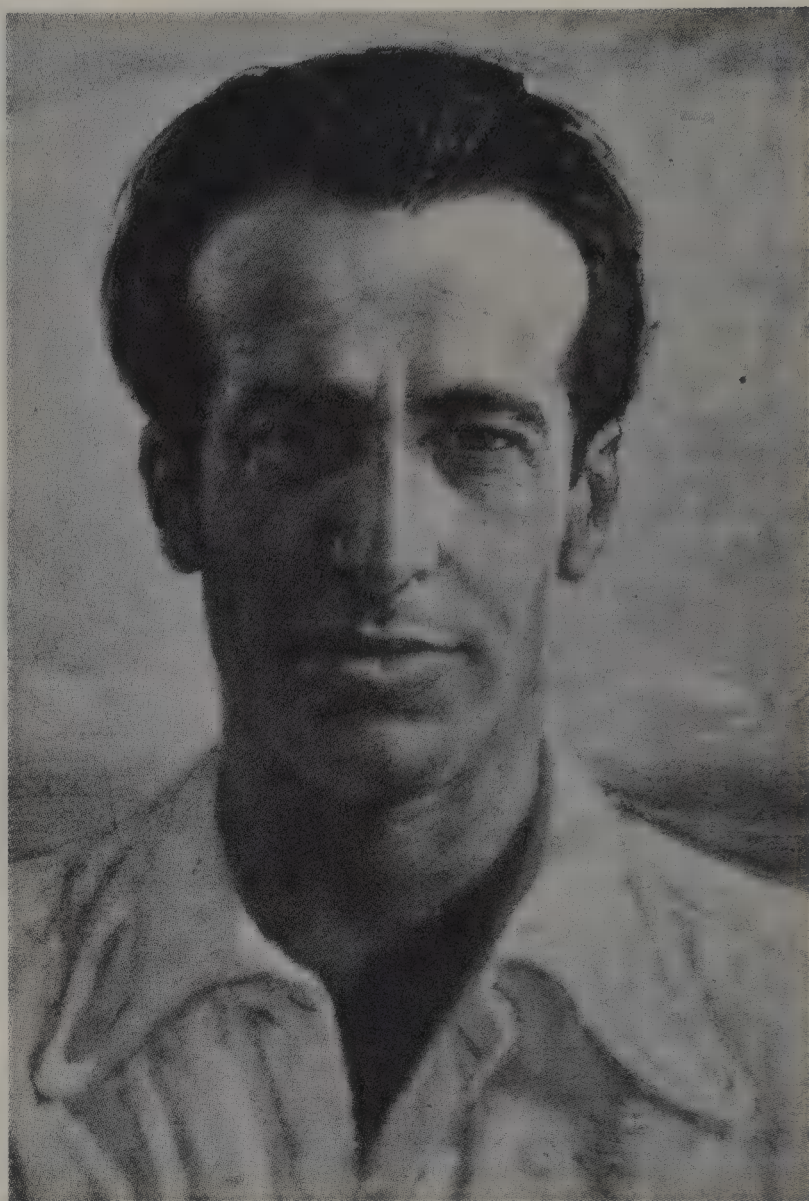
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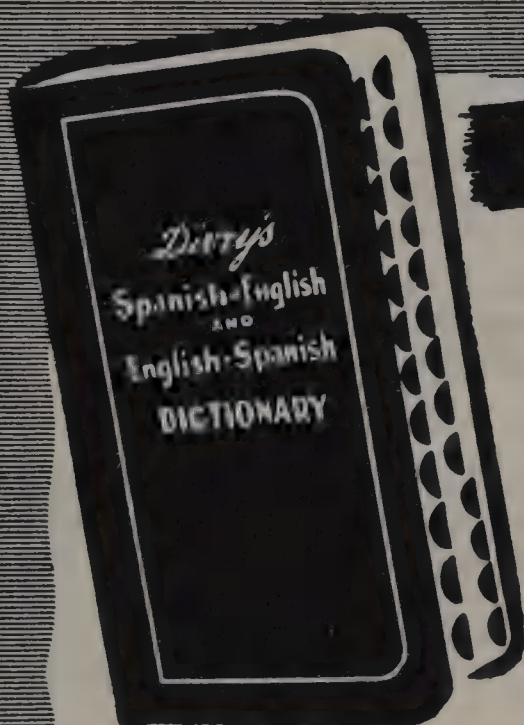
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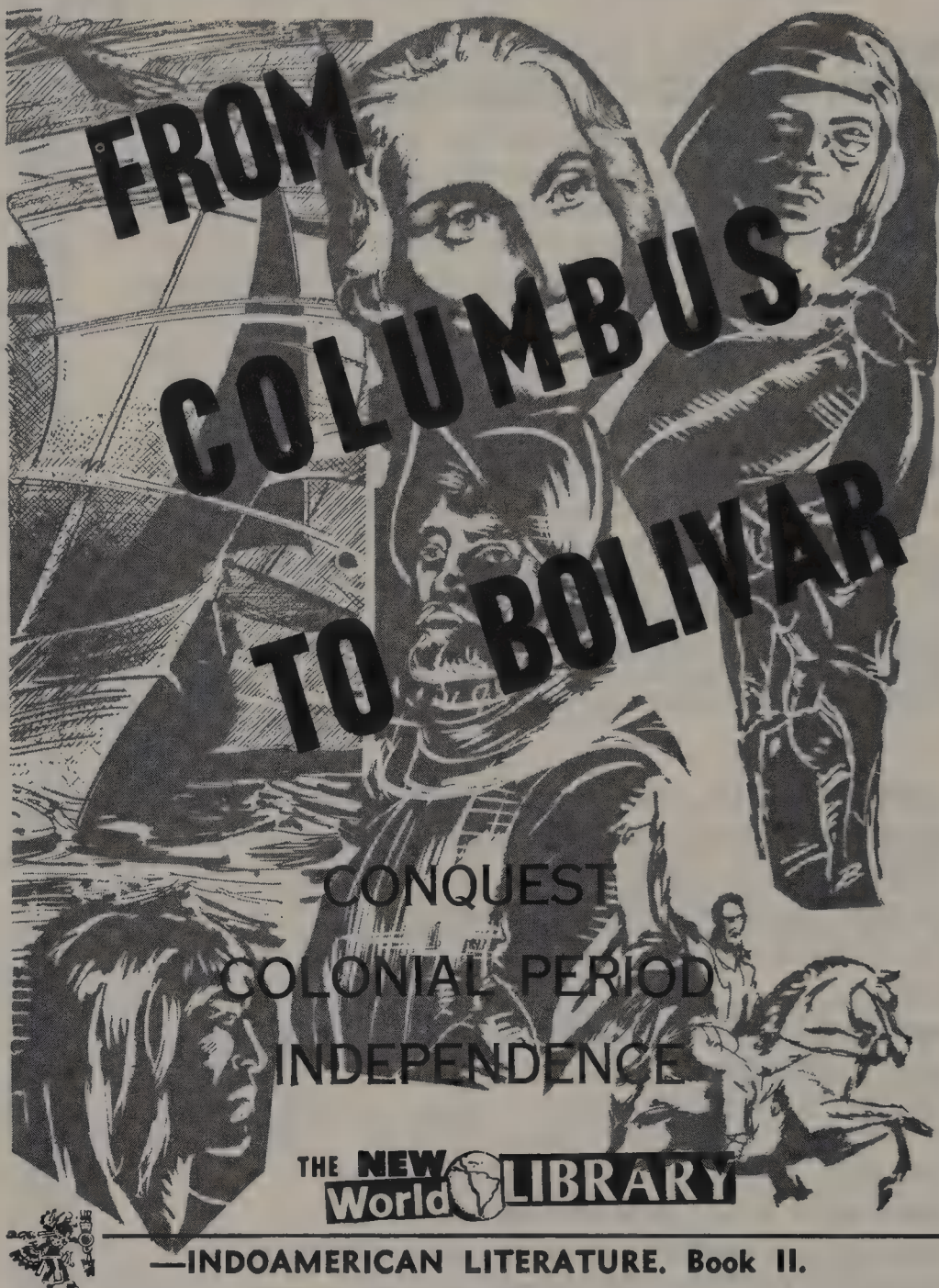
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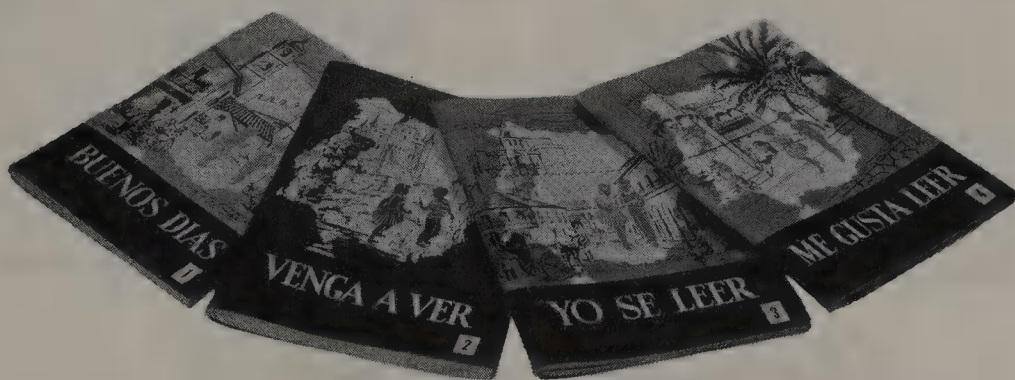
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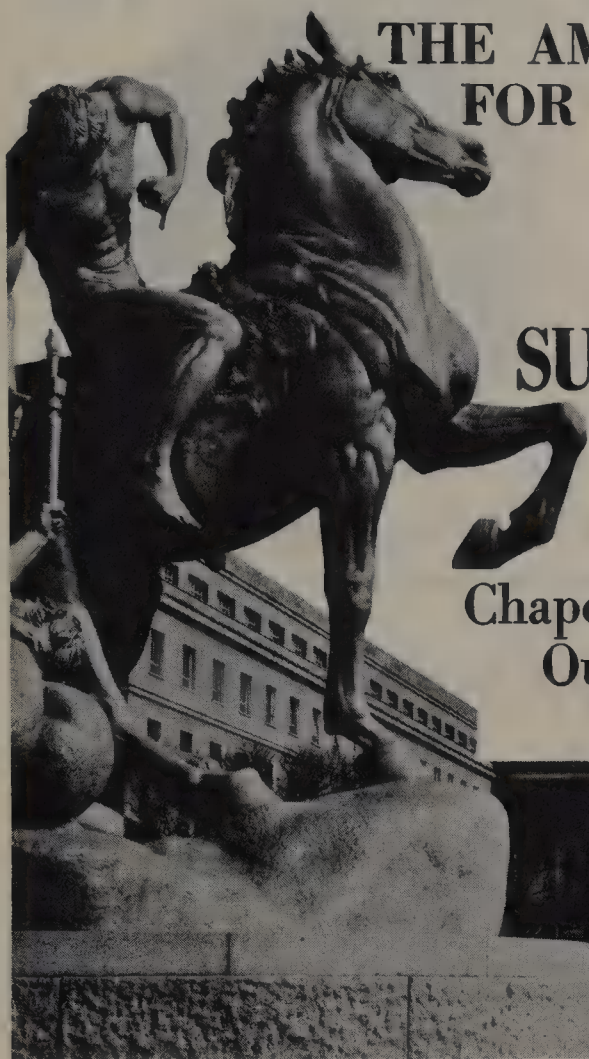
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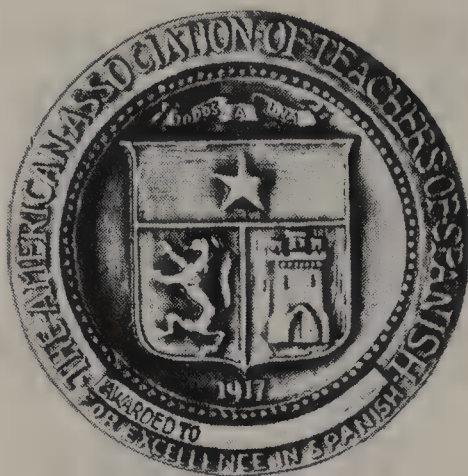
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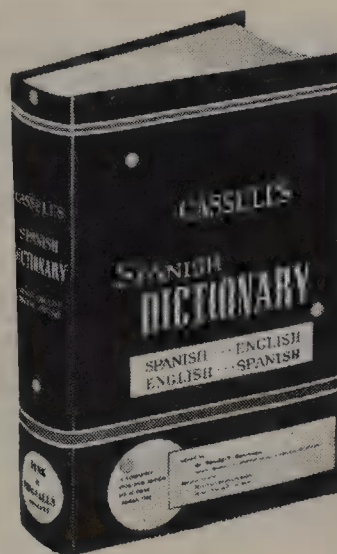
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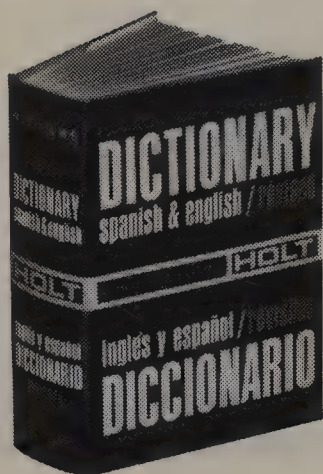
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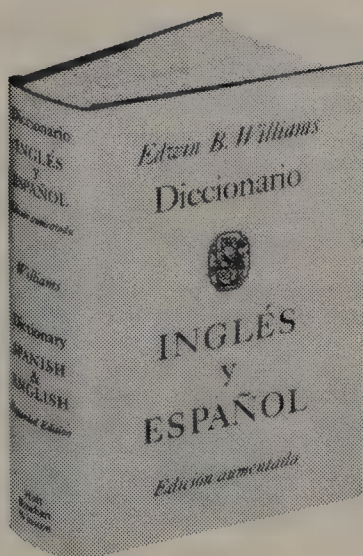


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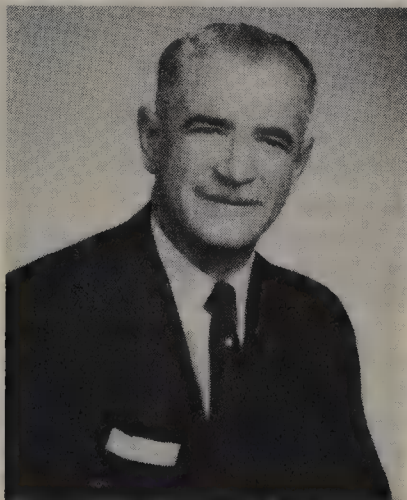
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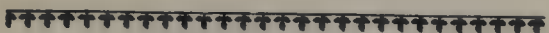


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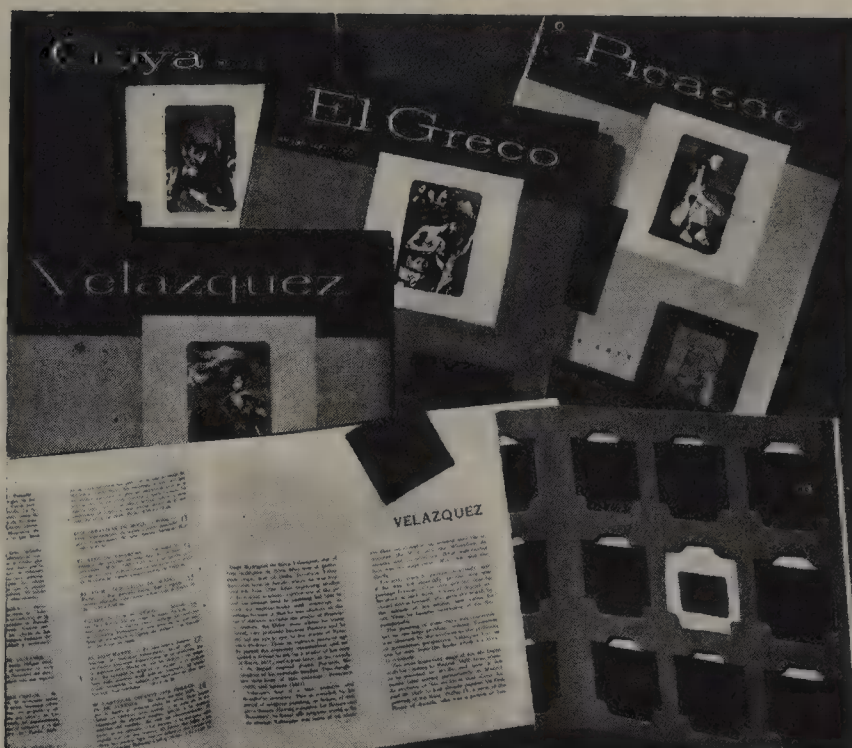
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